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ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು -560 006.

KARNATAKA STATE OPEN UNIVERSITY
MANASAGANGOTRI, MYSORE – 570 006

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M. A. (FINAL)

SANSKRIT

ENGLISH MEDIUM

ध्वन्यालोकः – ४

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ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ, ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gospel of Universal Man

Every child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened " universal man".

The religion of humanity, the universal path, the welfare of all, reconciliation, the integral vision- these five mantras should become view of the future. In other words, what we want henceforth is not this religion or that religion, but the religion of humanity; not this path or that path, but the universal path; not the well-being of this individual or that individual, but the welfare of all; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and spiritual, but the integral vision of seeing all things with the eye of the divine.

Kuvempu

ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಾಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as an instrument of democratising education.

National Educational Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರ ಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. .... ಇದು ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ|| ಕುಳಂದೈಸ್ವಾಮಿ

The Open University system makes use of Multimedia in distance education. ...... It is a vehicle which transports knowledge to the place of learners rather than transport people to the place of learning.

Dr. Kulandai Swamy

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KSOU

MA – SANSKRIT

ध्वन्यालोकः – ४

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प्रस्तावना

प्रियाः संस्कृतविद्यार्थिनः

अस्मदीयकर्णाटकराज्यमुक्तविश्वविद्यानिलयस्य स्नातकोत्तरशिक्षणविभागे अन्तिमवर्षस्य संस्कृतकक्ष्यां प्रवेष्टृभ्यः भवद्भ्यः सर्वेभ्यः हार्दं सुस्वागतं व्याहरामि।

जगतीतलस्य प्राचीनतमभाषासु अग्रिमपङ्क्तौ विराजमाना संस्कृतभाषा अद्वितीयत्वेन वर्तते। वैदिकसंस्कृतं लौकिकसंस्कृतमिति संस्कृतं द्विधा विभक्तमस्ति। क्रिस्तपूर्वकाले वेदेषु दृश्यमानेयं भाषा क्रिस्तपूर्वपञ्चमशतके काव्यस्वरूपमलभत इति विदग्धाः विद्वांसः वदन्ति। उत्तरोत्तरकाले संस्कृतभाषासौ उन्नतशिक्षण-शासन-लेखन-काव्यादिषु सततं समुपयुज्यमाना सती सर्वत्र व्याप्तासीत्। विश्वस्य प्राचीनतमभाषासु संस्कृतभाषैव प्रप्रथमा इति भाषाविदः विमर्शकाश्च कथयन्ति। प्रायः लोके पञ्चसहस्र-वर्षाधिकम् इतिहासं लब्धवती संस्कृतादन्या भाषा एकापि नास्ति।

चत्वारो वेदाः विविधानि शास्त्राणि रामायण-महाभारतनामकादीतिहासाः अष्टादशपुराणानि-उपपुराणानि षड्दर्शनानि अनेकानि काव्यानि शास्त्र-व्याख्यानानि प्रशस्तयः शासनानि चाटुपद्यानि सुभाषितानीत्येवं रीत्या विविधप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये भूरि विलसन्ति। एतेषां परिचयः पाठ्यक्रमानुरोधेन यथावकाशं कारयिष्यते। संस्कृते विशेषाध्ययनार्थं गहनतमसंशोधनार्थं च युष्माकं सज्जीकरणमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

आसु अन्तिमवर्षस्य कक्ष्यासु यूयं वेदसूक्तानि उपनिषदं-भगवद्गीतां वैदिकसाहित्यचरित्रं कौटलीयम्-अर्थशास्त्रम् याज्ञवल्क्यस्मृतिं वाल्मीकिरामायणे सुन्दरकाण्डस्य कांश्चन सर्गान् प्रबन्धलेखनानि वैयाकरणसिद्धान्तकौमुद्यां समासप्रकरणं भाषाशास्त्रम् आनन्दवर्धनस्य ध्वन्यालोकं मम्मटस्य काव्यप्रकाशं प्राचीनार्वाचीनालङ्कारिकाणां परिचयं भारतीय-पाश्चात्यसाहित्यविमर्शयोः तुलनात्मकमध्ययनं च करिष्यथ।

युष्माकं स्वाध्यायसुलभाय स्वयंबोधनपद्धत्या (SIM) उपर्युक्तविषयेषु पाठाः विशिष्टरूपेण विद्वद्भिः आरचितास्सन्ति। अनेके विद्वांसः एतान् पाठान् महता परिश्रमेण सज्जीकृतवन्तः तेषां साहाय्यं सकार्तज्ञं संस्मरामि।

यूयं सर्वे एतान् सम्यगधीत्य एतेषु विषयेषु विशिष्टं ज्ञानं सम्पादयत इत्याशासे। "श्रद्धयाग्निः ज्ञानं समिध्यते" इति वेदवाण्यनुसारात् युष्माभिः श्रद्धाकृतमध्ययनं फलप्रदं यशःप्रदं च भूयादिति मदीयः आशयः। शुभं भवतु।

जीयात् गीर्वाणभारती

डा.एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु

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ध्वन्यालोकः

तृतीयोद्योतः (Contd.,)

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2.1 पाठ्यभागः
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ध्वन्यालोकः

तृतीयोद्योतः (Contd.,)

1.0 INTRODUCTION

The third Udyota of the Dhvanyaloka is the most important and precious chapter, since this forms the finest aspect of his critical account.

The statements that the construction of the plot whether it has actually happened or is invented must be fine and attractive, permanent states, consequents and transient states; the historical situations if they are not amenable, must be discarded and new machinary of action must be invented so that it may perfectly fit in the sentiment on hand; the entire setting and working out of the five dramatic junctures and their sub-divisions in the plot (Sandhi and Sandhyaṅga, must be well planned and manipulated with the sole aim of developing properly the suggested sentiment and not merely for the sake of confirming to the rule prescribed in the Śāstrās. The excitment and subsidence of sentiments must be carefully brought out in their proper place and the principal sentment must be carefully restored when it becomes disturbed; even though the poet is endowed with potency to embellish his work with figures of speech in abundance, the

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embellishment should not deter the intended sentiments. These are all very important factors that go well with the development of a sentiment in any literary composition.

These form the very nucleue of a theory in aesthetic philosophy. For, this theory ordains that the supreme source of aesthetic delight as well as the final aim of poetry is the realisation of Rasa. These verses form in a nutshell germs of his refutation of some other opinions held by earlier writers. The first two verses as explained in the Vṛtti determine the action and characterisation in poetry. The third verse brings to the fore the place that is to be accorded to the dramatic theme as distinct from the action found in epic poetry. The fourth emphasises the development of sentiments (Rasas) in strict conformity with the technique and proves that mere Dhvani is not the soul of poetry. These aphorisms of Ānandavardhana propound that the action of the epic, the dramatic theme, characterisation and the outer form Dhvani not being excluded are all subject and subsidiary to sentiments, the realization of which is the supreme source of aesthetic enjoymnt and the ultimate goal of poetry.

Ānandavardhana refuses to accept Dhvani as the supreme source of aesthetic enjoyment despite his pains to prove the prevalence of the theory of Dhvani. He is of the opinion that it is not the final goal of poetry but suggestiveness serves only a means to realise the goal. He explecitly says that poets are likely to go wrong in the

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treatment of Rasas because of their affiliations to plot construction which may throw Rasas in the background and hence he has taken the task of establishing Rasa delectation as the main goal and not merely to expound Dhvani. Again he says that even though suggestion can be employed in manifold ways the poet must concentrate on the suggestion of sentiments. It is wrong to think that Dhvanyāloka is solely to establish Dhvani as it is for the establishment of aesthetic relish.

The critical accumen of Indian Alaṅkārikās who are known for their refined taste has analysed the theory of Rasa, the real nature of aesthetic relish derived from poetry and other allied arts and has minutely analysed the process by which that aesthetic pleasure is realised. Ānandavardhana has presented the whole technique of Rasa which explains the psychological harmony. He has shown how Guṇas and Saṅghaṭana ultimately help to develop Rasas and how Alaṅkāras may be conducive or hamper the Erotic sentiment, the most tender one of all the Rasas. He has successfully shown how the dramatic plot subserves and ultimately help to develop Rasas. Not only in the classical Kāvyas and plays but also in the two epics the Rāmāyaṇa and Mahābhārata, he has demonstrated that the chief source of poetic appeal is Rasa. His remark on the limitless originality of the great poets' creative talents, the aesthetic relish is the true goal of poetry and through Rasa only the true greatness of creative ability of a poet may become judged.

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According to the theory of Rasa, the aesthetic enjoyment is found in every one's mind. It prevails in the poet as a creative principle and in the Sahṛdaya, it resides in a latent state as a realizable object. It is no doubt even existent but it is rendered realizable as and when required and under certain situations. It is the supreme function of poetry to furnish the concomitance of certain suggestive elements. A poem would be heralded or go down in the estimation of the Sahṛdayas depending upon the appropriate presentation of Vibhāva, Anubhāva, Sancāribhāva and Sthāyibhāvas. For they consist of actions and mental states with natural scenery and other external situations serving as effective background. Thus poetry forms the means and medium through which the aesthetic pleasure is realised.

Another important factor that Ānandavardhana lays emphasis is about the characterisation. The action must be related and the character must be so drawn as to be consistent with the individual nature and not violating the heros of probability. The heroic adventures such as the crossing of oceans seven in number soaring high into the heavens and descending to the nether worlds are to be ascribed only to such characters as are not purely human since they happen to be super-human activities. In the same way, the Vibhāvas must also be delineated Ananda vehemently asserts they would be deprived of the expected decorum and obstructs the development of Rasa. If such divine exploits are ascribed to human characters they would certainly appear untrue to the recipients and contribute to

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incredibility. If the poet on the other hand finds the historical or legendary incidents not amenable to his requirements, he may invent novel incidents and create fresh situations. But he should not resort to experiment his originality in such incidents and characters as are found in the Rāmāyaṇa and in other epics in which merits and excellence are established and widely known. If any attempt is made to mend the work of ancient poets it will end in a failure and not in a success.

Sandhis are the amalgamation of the elements of theme (Arthaprakṛtis) such as Bīja, Bindu, Prakari, Patāka and Kārya and stages in the development of the dramatic plot such as Ārambha, Prayatua, Prāpti, Sambhava, Niyatāpti and Phatlagama. Ānandavardhana opines that these Sandhis and Sandhyāṅgas should be so employed as to help the delineation of the principal sentiment.

1.1 पाठ्यभागः

कारिका - १६ सुप्तिङ्वचनसंबन्धैस्तथा कारकशक्तिभिः।

कृतद्धितसमासैश्च द्योत्योऽलक्ष्यक्रमः क्वचित्।।१६।।

अलक्ष्यक्रमो ध्वनेरात्मा रसादिभिः सुप्विशेषैर्वचनविशेषैः संबन्धविशेषैः कारकशक्तिभिः कृद्विशेषैः तद्धितविशेषैः समासैश्चेति। च शब्दान्निपातोपसर्गकालादिभिः प्रयुक्तेरभिव्यज्यमानो दृश्यते। यथा -

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'न्यक्कारो ह्ययमेव मे यदरयस्तत्राप्यसौ तापसः

सोऽप्यत्रैव निहन्ति राक्षसकुलं जीवत्यहो रावणः।

धिग्धिक्शक्रजितं प्रबोधितवता किंकुंभकर्णेन वा

स्वर्गग्रामटिकाविलुण्ठनवृथोच्छूनैः किमेभिर्भुजैः।।'

हनूमन्नाटक, IX-15

अत्र हि श्लोके भूयसा सर्वेषामप्येषां स्फुटमेव व्यञ्जकत्वं दृश्यते। तत्र मे 'यदरयः' इत्यनेन सुप्संबन्धवचनानामभिव्यञ्जकत्वम्। 'तत्राप्यसौ तापसः' इत्यत्र तद्धितनिपातयोः। 'सोऽप्यत्रैव निहन्ति राक्षसकुलं जीवत्यहो रावणः' इत्यत्र तिङ्कारकशक्तीनाम्। 'धिग्धिक् शक्रजितं' - इत्यादौ श्लोकार्थे कृत्तद्धितसमासोपसर्गाणाम्। एवं विधस्य व्यञ्जकभूयस्त्वे च घटमाने काव्यस्य सर्वातिशायिनी बन्धच्छाया समुन्मीलति। यत्र हि व्यङ्ग्यावभासिनः पदस्यैकस्यैव तावदाविर्भावः तत्रापि काव्ये कापि बन्धच्छाया किमुत यत्र तेषां बहूनां समवायः। यथात्रानन्तरोदितश्लोके। अत्र हि रावण इत्यस्मिन्पदेऽर्थान्तरसंक्रमितवाच्येन ध्वनिप्रभेदेनालंकृतोऽपि पुनरनन्तरोक्तानां व्यञ्जकप्रकाराणामुद्भासनम्। दृश्यन्ते च महात्मनां प्रतिभाविशेषभाजां बाहुल्येनैवंविधा बन्धप्रकाराः। यथा महर्षेर्व्यासस्य -

'अतिक्रान्तसुखाः कालाः प्रत्युपस्थितदारुणाः।

श्वः श्वः पापीयदिवसा पृथिवी गतयौवना।।'

अत्र हि कृत्तद्धितवचनैरलक्ष्यक्रमव्यङ्ग्यः 'पृथिवी गतयौवना' इत्यनेन च अत्यन्ततिरस्कृतवाच्यो ध्वनिः प्रकाशितः।

एषांच सुबादीनां एकैकशः समुदितानां च व्यञ्जकत्वं महाकवीनां प्रबन्धेषु प्रायेणान्यत्रापि दृश्यते। सुबन्तस्य व्यञ्जकत्वं यथा -

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'तालैः शिञ्जद्वलयसुभगैः कांतया नर्तितो मे।

यामध्यास्ते दिवसविगमे नीलकण्ठः सुहृद्वः।।'

मेघदूतं (उत्तर) of कालिदास -19

तिङन्तस्य यथा -

अपसर रोदितुमेव निर्मिते मा उत्त्पुंसय हते अक्षिणी मे।

दर्शनमात्रोन्मत्ताभ्यां याभ्यां तव हृदयमेवं रुपं न ज्ञातम्।।

सप्तशतो of हाल - 706

यथा वा -

मा पन्थानं रुधः अपेहि बालक अप्रौढ अहो अस्ति अह्लीकः।

वयं परतन्त्रा यतः शून्यगृहं मामकं रक्षणीयं वर्तते।।

सप्तशती of हाल - 961

संबन्धस्य यथा -

अन्यत्र व्रज बालक अप्रौढा प्रकर्षेणालोकयस्यैतत्।

भो! जाया भी रुकाणां तटमेव न भवति।।

कृतकप्रयोगेषु प्राकृतेषु तद्धितविषये व्यञ्जकत्वमावेद्यत एव। समासानां च वृत्त्यौचित्येन विनियोजने निपातानां व्यञ्जकत्वं यथा -

'अयमेकपदे तया वियोगः प्रियया चोपनत्तः सुदुःसहो मे।

नववारिधरोदयादहोभिर्भवितव्यं च निरातपत्वरम्यैः।।'

विक्रमोर्वशीयं of कालिदास, IV-10

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इत्यत्र 'च' शब्दः। यथा वा -

'मुहुरङ्गुलिसंवृत्ताधरोष्ठं प्रतिषेधाक्षरविक्लवाभिरामम्।

मुखमंसविवर्ति पक्ष्मलाक्ष्याः कथमप्युन्नमितं न चुंबितं तु।।'

शाकुन्तलं of कालिदास, III-23

अत्र 'तु' शब्दः। निपाताः प्रसिद्धमपीह द्योत्तकत्वं रसापक्षयोक्तं इति द्रष्टव्यम्। उपसर्गाणां व्यञ्जकत्वं यथा -

'नीवाराः शुकगर्भकोटरमुखभ्रष्टास्तरूणामधः

प्रस्निग्धाः क्वचिदिङ्गदीफलभिदः सूच्यन्त एवोपलाः।

विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगा -

स्तोयाधारपथाश्च वल्कलशिखानिष्यन्दरेखाङ्किताः।।'

शाकुन्तलं of कालिदास, I-14

'मदमुकुरकपोतमुन्मयूरं प्रविरलवामनवृक्ष संनिवेशम्।

वनमिदमवगाहमान भीमं व्यसनमिवोपरि दारुणत्वमेति।।'

सूर्यशतकं of मयूर - 4

इत्यादौ प्रशब्दस्य औपच्छन्दसिकस्य च व्यञ्जकत्वमधिकं द्योतते। द्वित्राणां च उपसर्गाणां एकत्र पदे यः प्रयोगः सोऽपि रसव्यक्त्यनुगुणतयैव निर्दोषः। यथा 'प्रभ्रश्यत्युत्तरीयत्विषि तमसि समुद्वीक्ष्य वीतावृतीम्द्राग्जन्तून्' - इत्यादौ। यथावा - 'मनुष्यवृत्त्या समुपाचरन्तं' - इत्यादौ। 'यः स्वप्ने सदुपानतस्य' - इत्यादौ च।

निपातानामपि तथैव। यथा - 'अहो बतासि स्पृहणीयवीर्यः' इत्यादौ। यथा वा -

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'ये जीवन्ति न मान्ति ये स्ववपुषिप्रीत्या प्रनृत्यन्ति ये

प्रस्यन्दिप्रमदाश्रवः पुलकिता दृष्टे गुणिन्यूर्जिते।

हा धिक्कष्टमहो क्व यानि शरणं तेषां जनानां कृते

नीतानां प्रलयं शठेन विधिना साधुद्विषः पुष्यता।।'

इत्यादौ।

पदपौनरुक्त्यं च व्यञ्जकत्वापेक्षयैव कदाचित्प्रयुज्यमानं शोभामावहति। यथा -

'यद्वञ्चनाहितमतिर्बहुचाटुगर्भं

कार्योन्मुखः खलजनः कृतकं ब्रवीति।

तत्साधवो न न विदन्ति किं तु

कर्तुं वृथाप्रणयमस्य न पारयन्ति।।'

इत्यादौ।

कालस्य व्यञ्जकत्वं यथा -

समविषमनिर्विशेषाः सम[illegible]मन्दमन्दसञ्चाराः।

अचिराद्भविष्यन्ति पन्थानो मनोरथानामपि दुर्लङ्घ्याः।।

अत्र हि अचिराद्भविष्यन्ति पन्थान इत्यत्र भविष्यन्ति इत्यस्मिन्पदे प्रत्ययः कालविशेषाभिधायी रसपरिपोषहेतुः प्रकाशते। अयं हि गाथार्थः प्रवासविप्रलम्भशृङ्गारविभावतया विभाव्यमानो रसवान्। यथात्र प्रत्ययांशो व्यञ्जकस्तथा क्वचित्प्रकृत्यंशोऽपि दृश्यते। यथा -

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'तद्गेहं नतभित्ति मन्दिरमिदं लब्धावगाहं दिवः

सा धेनुर्जरती चरन्ति करिणामेता घनाभा घटाः।

स क्षुद्रो मुसलध्वनिः फलमिदं संगीतकं योषिता -

साश्चर्यं दिवसैर्द्विजोऽयमियतीं भूमिं समारोपितः।।'

अत्र श्लोके 'दिवसैः' इत्यस्मिन्पदे प्रकृत्यंशोऽपि द्योतकः। सर्वनाम्नां च व्यञ्जकत्वं यथात्रैवानन्तरोक्ते श्लोके। अत्र च सर्वनाम्नामेव व्यञ्जकत्वं हृदि व्यवस्थाप्य कविना 'क्व' इत्यादि शब्दप्रयोगो न कृतः। अनया दिशा सहृदयैरन्यैरपि व्यञ्जकविशेषाः स्वयमुत्प्रेक्षणीयाः 'एतच्च सर्वं पदवाक्यरचनाद्योतनोक्त्यैव गतार्थमपि वैचित्र्येण व्युत्पत्तये पुनरुक्तम्।'

ननु च अर्थसामर्थ्याक्षेप्या रसादय इत्युक्तम्, तत्र सुबादीनां व्यञ्जकत्ववैचित्र्यकथनमनन्वितमेव। उक्तमत्र पदानां व्यञ्जकत्वोक्त्यवसरे। किञ्च अर्थविशेषा क्षेप्यत्वेऽपि रसादीनां तेषामर्थविशेषाणां व्यञ्जकशब्दाविनाभावित्वात् यथाप्रदर्शितं व्यञ्जकत्वरुपपरिज्ञानं विभव्योपयुज्यत एव। शब्दविशेषाणां तत्राव्यत्र च चारुत्वे यद्विभागेनोपदर्शितं तदपि तेषां व्यञ्जकत्वेनैव अवस्थितमित्यवगन्तव्यम्। यत्रापि न तत्संप्रति भासते तत्रापि व्यञ्जकं रचनान्तरे यद्दृष्टं सौष्ठवं तेषां प्रवाहपतितानां तदेवाभ्यासात् अपोद्धृतानामप्यवभासते इति अवस्थातव्यम्। कोऽन्यथा तुल्ये वाचकत्वे शब्दानां चारुत्वविषयो विशेषः स्यात्। अन्य एवासौ सहृदयसंवेद्य इति चेत्, किमिदं सहृदयत्वं नाम। किं रसभावानपेक्षकाव्याश्रितसमयविशेषाभिज्ञत्वं, उत रसभावादिमयकाव्यस्वरूपपरिज्ञाननैपुण्यम्। पूर्वस्मिन्पक्षे तथाविधसहृदयव्यवस्थापितानां शब्दविशेषाणां चारुत्वनियमो न स्यात्। पुनः समयान्तरेण अन्यथापि व्यवस्थापनसंभवात्। द्वितीयस्मिंस्तु पक्षे रसज्ञतैव सहृदयत्वमिति। तथाविधैः सहृदयेः ग्मवेद्यो रसादिसमर्पणसामर्थ्यमेव नैसर्गिकं वाचकत्वाश्रयस्तु प्रसाद एकर्थापेक्षायां तेषां विशेषः। अर्थानपेक्षायां तु अनुप्रसादिरेव।

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1.2 TRANSLATION

कारिका - १६ Case termination, conjugational suffixes, number, relation, syntactical power (कारकशक्ति), primary (कृत्) and secondary (तद्धित) suffixes, compounds (समास) etc. suggest Rasādi in certain places, with unrecognised sequentiality. (16)

वृत्तिः The essence of suggestion with अलक्ष्यक्रमव्यङ्ग्य (undiscerned - unrecognised sequentiality) can became conveyed by the speciality in case termination, conjugational suffixes, in number, relation and syntactical power, primary and secondary suffixes and also in compounds. The word 'समासश्चेति' in the Kārikā indicates that the even prepositions (उपसर्ग) and tenses might also be suggestive. The example is as follows.

"It is the surest insult to me, if my enemies are still existing and it is much more when he is a hermit. Here only, he is slaying the lords of demons. Alas! this Rāvaṇa is still alive. Fieupon Meghanāda, the vanquisher of Indra. Of what avail would be if Kumbhakarṇa wakes up. What is the use of these shoulders of mine which feel proud of its having creatd havoc in a tiny village i.e., heaven ?"

In this stanza, is found suggestiveness of a large number of suffixes, number, relation, prepositions compounds etc. 'मे यदरयः'. That there are may enemies to me suggests impropriety of the relation whereas the plural in the word अरयः suggests the Vibhāva of mounting anger -

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krodha. The word 'तत्राप्यसौ तापसः' suggestiveness of taddhita and Nipāta. The तद्धित suffix अन् is added to form the word तापसः and the तद्धित suffix suggests the sense of heroism. The Nipātas तत्र and अपि bring out the suggestiveness of impossibility an anchorite to be a match to him! In the sentence सोऽप्यत्रैव निहन्ति राक्षसकुलं जीवत्यहो रावणः suggests most of ideas such as the unexpected reverse and that too in his place and also suggests the superior powers of the enemy and his own weakness. The Nipāta 'धिग्धिक्', the Upapāda compound शक्रजित् and Tatpuruṣa Samāsa स्वर्गग्रामटिका are suggestive of the valour of Rāvaṇa and the Nipāta when read along with this naturally suggests how Rāvaṇa was feeling that all exploits have come to nothing. The plural form 'भुजैः' suggests that despite his having so many arms, he could do nothing while fighting the anchorite Rāma.

The abundance with which suggestivenss is found in the verse has indeed the crowning charm. If ordinary words expletives, prepositions etc. could suggest such profound ideas, what to say in a full-fledged composition ? Locana rightly observes in this connection, 'तेन तिलशस्तिलशोऽपि विभज्यमानेऽत्र श्लोके एवांशो व्यञ्जकत्वेन भातीति किमन्यत्'.

Every element in this stanza is replete with clear and forcible suggestion. n the word Rāvaṇa one may find the unparallelled charm due to various aspects of suggestiveness as explained above. Great writers fill their compositions with such abundance of suggestiveness with

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their innate and special gift. The following stanza from Vyāsa also forms an instance."

"Gone are the delights and times pose more and more depression. The earth has become destitute of youth and every next day (to-morrow) is a sinful day."

In the above verse suggestion with अलक्ष्यक्रम is communicated through primary suffix, number and the suggestion with the expressed totally discarded (अन्त्यन्त तिरस्कृत वाच्य) is found in the expression "पृथिवी गतयौवना"

These case terminations are generally full of suggestion taken individually and collectively in the compositions of celebrated poets.

Example for proving suggestiveness termination when taken individually.

"Where could your friend peacock be found taking rest at the closure of the day that peacock which was made to dance by my beloved with her rhythmic clappings so sweet by the (musical) sound of gingling bangles."

The plural word तालैः suggests clevernes and through that it becomes the Uddīpana Vibhāva (excitant) to the sentiment of love in separation (विप्रलंभशृह्गार).

For the suggestiveness of the verb;

"Go away, my accured eyes are meant for weeping only. Do not encourage them. Those eyes that became

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infatuated on merely seeing you did not know this kind of heart of yours."

The verb 'अपसर' suggests not to direct any effort for it would end in vain for the destiny has already ordained what the eyes should do. The otherwords get brilliance out of the verb.

Another example to prove the same.

"O dunce, do not impound the path. Go away. You have no sense of shame. We feel dependent because we have to guard this deserted house of ours."

Here the verb 'अपेहि' suggests that the boy was a dunce and hence would point out this with people descrted house was itself the meeting place where he could readily come.

The following is the example of the suggestive relation -

"Go somewhere else, a boy! why do you behold me so when I bathe? You must know that the bank is not at all the safe place for those who are afraid of their wives."

The affix 'क' used in Prakṛt reveals the suggestiveness of the Taddhita suffix by using which the word 'जाया भीरुकाणां' suggests utter contempt to the timid.

Compounds also become suggestive when words

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become compounded following the principle of diction based on propriety.

The suggestiveness of indeclinable conjunctions (निपात) has the following example.

This separation has befallen all on a sudden and that too from beloved so, intolerable it is. These newly risen dark clouds have also advented. The days on account of these, have become free from sunshine and reduced in its duration, but quite attractive. The particle 'च' is quite significant and suggestive. Similarly the conjunction 'तु' is quite suggestive in the following verse.

"Somehow I lifted the face of my bewitching lady the lower lip of whom was time and again covered with her finger which was indeed charming with her indistinct 'nos' and which face was resting on her shoulders, but it could not be kissed."

No doubt suggestiveness of indeclinables is widely known but here it should be made clear that here it suggests sentiment (Rasādi).

How prepositions (उपसर्ग) also suggest is pointed out in the following verse.

"The wild grains have fallen beneath the trees due to their slipping down from the hollows when the senior parrots were feeding their young ones. At some places the grinding stones are very much oily due to the splitting of

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the Ingudi fruits. With the gaining of confidence, the deer (having given up anxiety) have been listening to the sound without changing their gait. The tracks leading to the water reservoir are marked with lines made by water dripping down from the tips of back garments."

The preposition 'प्र' is significant. The use of two or more prepositions do not become a flaw provided they are used in confirmity with the sentiment alone e.g.,

"When darkness was slipping away with its hue of an upper garment, beholding all creature waking up - - - ."

The same thing holds good regarding indeclinables also.

'Indeed your prowess is covetable, I say!'

कुमारसंभव of कालिदास

There is another example;

"Where can I seek refuge for relieving those persons who are revived, who do not repose themselves with joy and who dance about shedding tears of joy, with their form enthrilled on seeing the virtuous person. Now they are reduced to ruin by the accused Fate which is partial only to the enemies of the good. I am undone!

Here, the Nipāta हा धिक्, कष्टं suggest extreme disinterestedness.

Repetition of words (पदपौनरुत्रञ्च) also become

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welcoming when such repetition is made in view of suggestiveness.

"It is not that noble people are not aware. They are aware that the wicked person speaks lies in their utterance of endearing words of praise, only because he is very much after deceiving being self-centred. Yet they can not render their entreaty futile.

Here the word वदन्ति is found repeated two times. Since it is suggestive, it has not become a flaw. The suggestion is that the noble people know everything regarding the wickeds. The term पदपौनरुक्त्य includes वाक्यपौनरुक्त्य also. Abhinava in his Locan gives the example, "पश्य द्वीपादन्यस्मादपि", "कः सन्देहः द्वीपादन्यस्मादपि". That means that the intended object is sure to be secured without any difficulty.

The following example is for the suggestiveness of time (काल).

"The paths around will soon be having no distinction between the even and the uneven, conducive to slowly movement and unpassable even in one's aspiration."

The term 'भविष्यन्ति' has the termination of the future tense which is conducive to the evoking of Rasa. The meaning of the Gathā is full of Rasa. It has the Uddīpana Vibhāva pertaining to love in separation (विप्रलम्भशृङ्गार) effected by travel. Even the thought of the rainy season is enough to make one nervous. What to say when it advents.

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In the same way as 'terminations' (प्रत्यय) have been regarded as suggestive, the stem (प्रकृति) also is to be regarded as that. For eg.

"That house had low walls; this palatial building has provided provision for the sky to envelop; that was a worn out (dilapidated) cow; these are the temple regions of elephants resembling verily the clouds, that was the unbearable sound of the pestle; here is the sweet music from women-folk. It is really astonishing that this Brahmin has been elevated to this situation during these days.

In this stanza, the term दिवसैः (within these days) is suggestive. That pronouns also have the suggestiveness when used correctly is found in this verse. It must be remembered that the poet has no where used 'क' since the demonstrative pronouns themselves have the suggestive potentiality. The sensitive critics have to imagine for themselves taking clue from above analysis. No doubt already it has been expounded that suggestiveness could be found in word, sentence and texture, here too, it has been provided in detail so that the critics could feel like using them in different ways.

One objection could be raised in this regard. It was declared earlier that sentiments etc are suggested by the potency of sense. Now when the stand is taken that case-terminations also can be suggestive in diverse ways, will there not be contradiction to the stand taken earlier ?

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The reply has already been provided while accounting for the suggestivity of words. Further even granting that sentiments etc. can be suggested only by certain specific meanings, the treatment of suggestive elements given above would still be useful, since specific meanings are inseparably connected with suggestive words. The classification that has been made in other works in respect of beauty gained by certain specific words appropriately to the situation also becomes well founded only when we understand it to be based with suggestiveness of words.

If it is again urged that such suggestiveness of sentiments is not found in specific words, one will have to concede that a kind of beauty could be found in such instances also. We will have appreciated the suggestive beauty of specific words etc., in the works of celebrated poets who have filled their work with suggestion of sentiments. Continuous appreciation of beauty in such works is found in a different context. We became habituated to expect the same beauty in these works by association even without understanding for a moment that they are found seperately in other works. If it were not so, it would be very hard to account for the distinction that is prevalent in works so far as denotation is concerned. If it is argued but such divergence could be identified only by refined critics, what then a sensitive critic means ? Could he be a proficient person in certain conventional canons of literary judgement irrespective of the presence or absence of

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sentiments and emotions. Or should he reveal discernment in appreciating literary composition replete with sentiments and emotion ?

If the first aspect is taken into consideration, no charm can be expected to be found as a rule in all examples of words recommended by the so-called cultural critics. For there is always possibility to argue against the former opinion. The second alternative reveals one's sensitivity to sentiments. They find in particular words the power of infusing sentiments and therefore their charm is mainly based on the suggestiveness of words. The only peculiar charm that could be discerned in denotation could at best the quality of Prasāda (perspiuity). If by chance sense too is not considered only alliteration etc. would be accounting for the peculiar charm.

2.1 पाठ्यभागः

एवं रसादीनां व्यञ्जकस्वरुपमभिधाय तेषामेव विरोधिरुपं लक्षयितुमिदमुच्यते।

कारिका - १७ प्रबन्धे मुक्तकेवापि रसादीन्बन्धुमिच्छता।

यत्नः कार्यः समुतिना परिहारे विरोधिनाम्।।१७।।

वृत्तिः प्रबन्धे मुक्तके वापि रसभावनिबन्धनं प्रत्यादृतमनाः कविः विरोधपरिहारे परं यत्नमादधीत। अन्यथा तस्य रसमयः श्लोक एकोऽपि सम्यक् न सम्पद्यते।

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कानि पुनस्तानि विरोधीनि यानि यत्नतः कवेः परिहर्तव्यानि इत्युच्यते -

कारिका - १८ विरोधिरसम्बन्धिविभावादि परिग्रहः।

विस्तरेणान्वितस्यापि वस्तुनोऽन्यस्य वर्णनम्।।१८।।

कारिका - १९ अकाण्ड एव विच्छित्तिरकाण्डे च प्रकाशनम्।

परिपोषं गतस्यापि पौनःपुन्येन दीपनम्।

रसस्य स्याद्विरोधाय वृत्त्यनौचित्यमेव च।।१९।।

वृत्तिः प्रस्तुतरसापेक्षया विरोधी यो रसस्तस्य संबन्धिनां विभावानुभाव-व्यभिचारिणां परिग्रहो रसविरोधहेतुकः सम्भावनीयः। तत्र विरोधिरस विभावपरिग्रहो यथा शान्तरसविभावेषु तद्विभावतयैव निरुपितेषु अनन्तरमेव शृङ्गारादिविभाववर्णने। विरोधिरसविभावपरिग्रहो यथा प्रियं प्रति प्रणय-कलहकुपितासु कामिनीषु वैराग्यकथाभिरनुनये। विरोधिरसानुभावपरिग्रहो यथा प्रणयकुपितायां प्रियायां अप्रसीदन्त्यां नायकस्य कोपावेशविवशस्य रौद्रानुभाववर्णने।

अयं चान्यो रसभङ्गहेतुः यत्प्रस्तुतरसापेक्षया वस्तुनोऽन्यस्य कथञ्चि-दन्वितस्यापि विस्तरेण कथनम्। यथा विप्रलम्भशृङ्गारे नायकस्य कथञ्चिद्वर्ण-यितुमुपक्रान्ते कवेः यमकाद्यलङ्कारनिबन्धनरसिकतया महता प्रबन्धेन पर्वतादिवर्णनम्। अयं चापरो रसभङ्गहेतुरवगन्तव्यो यदकाण्ड एव विच्छित्तिः रसस्याकाण्ड एव च प्रकाशनम्। तत्रानवसरे विरामो रसस्य यथा नायकस्य कस्यचित्स्पृहणीयसमागमया नायिकया कयाचित् परां परिपोषपदवीं प्राप्ते शृङ्गारे विदिते च परस्परानुरागे समागमोपायचिन्तोचितं व्यवहारमुत्सृज्य स्वतन्त्रतथा व्यापारन्तरवर्णने। अनवसरे च प्रकाशनं रसस्य यथा प्रवृत्ते

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प्रवृद्धविविधवीरसङ्कुचे कल्पसंक्षयकल्पे संग्रामं देवप्रायस्यापि तावन्नायकस्यानुपक्रान्तविप्रलम्भशृङ्गारस्य निमित्तमुचितमन्तरेणैव शृङ्गारकथायां अवतारवर्णने। न चैवंविधे विषये दैवव्यामोहितत्त्वं कथापुरुषस्य परिहारो यतो रसबन्ध एव कवेः प्राधान्येन स्वप्रवृत्तिनिबन्धनं युक्तम्। इतिवृत्तवर्णनं तदुपाय एवेत्त्युक्तं प्राक् 'आलोकार्थि यथा दीपशिखयां यत्नवाञ्जनः' इत्यादिना।

अत एव चेतिवृत्तमात्रवर्णनप्राधान्येऽङ्गाङ्गिभावरहितरसभावनिबन्धने च कवीनामेवंविधानि स्खलितानि भवन्तीति रसादिरुपव्यङ्ग्यतात्पर्यमेवैषां युक्तमिति यत्नोऽस्माभिरारब्धो न ध्वनिप्रतिपादन मात्राभिनिवेशेन। पुनश्च अयमन्यो रसभङ्गहेतुरवधारणीयो यत्परिपोषं गतस्यापि रसस्य पौनःपुन्येन दीपनम्। उपभुक्तो हि रसः स्वसामग्रीलब्धपरिपोषः पुनः पुनरामृष्यमाणः परिम्लानकुसुमकल्पः यथा नायकं प्रति नायिकाया कस्याश्चिदुचिताङ्गभङ्गिमन्तरेण स्वयं संभोगाभिलाषकथने। यदि वा वृत्तीनां भरत प्रसिद्धानां कैशिक्यादीनां काव्यालंकारान्तरप्रसिद्धानां उपनागरिकाद्यानां वा यदनौचित्यमविषये निबन्धनं तदपि रसभङ्गहेतुः। एवं एषां रसविरोधिनामन्येषां चनया दिशा स्वयमुत्प्रेक्षितानां परिहारे सत्कविभिरवहितैर्भवितव्यम्। परिकरश्लोकश्चात्र -

'मुख्या व्यापारविषयाः सुकवीनां रसादयः।

तेषां निबन्धने भाव्यं तैः सदैवाप्रमादिभिः।।

नीरसस्तु प्रबन्धो यः सोऽपशब्दो महान्कवेः।

स तेनाकविरेव स्यादन्येनास्मृतलक्षणः।।

पूर्वे विशृङ्खलगिरः कवयः प्राप्तकीर्तयः।

तान् समाश्रित्य न त्याज्या नीतिरेषा मनीषिणा।।

वाल्मीकिव्यासमुख्याश्च ये प्रख्याता कवीश्वराः।

तदभिप्रायबाह्योऽयं नास्माभिर्दर्शितो नयः।। इति

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2.2 TRANSLATION

In this way the suggestiveness of sentiments etc. has been described. The following text presents how circumstances run opposite to this.

कारिका - १७ An earnest effort should be directed to remove the opposition by a celebrated poet who is intent upon infusing sentiments etc. whether his composition be a whole work or a single verse.

वृत्तिः A poet who is earnest in incorporating sentiments and emotions in his composition whether they be small or huge, should see that all impediments thwarting the delineation of sentiment become eliminated. Otherwise he could hardly succeed in his endeavour. What are those impediments which are to be eliminated by the poet ?

कारिका - १८ If the setting etc. of a contradicting sentiment, is described, and also describes something which has no relatedness to the theme on hand, there would be obstraction to the aesthetic enjoyment.

If the delineation of the sentiment is stopped without reason all of a sudden, as also describing the same in detail when it is not needed, and despite sufficient elaboration, if

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it gets elaboratd time and again and bringing in impropriety of behaviour - all these are the sure impediments obstructing the path of aesthetic delectation.

वृत्ति: The first and the foremost obstacle in the path of delineation of sentiment is to delineate the Vibhāva, Anubhāva and Vyabhicāribhāva which belong to a sentiment other than the one intended and also which is opposed to the sentiment intended. If for example, when a person is sketched as spiritual minded having as the substratum of resentment of tranquility, the poet delineates him as a lover abruptly the intended sentiment becomes stalled. If while spending his time with his wives romantically, one tries to narrate the stories extolling renunciation of worldly aspiration, that also hampers the delineation of the sentiment. An example of contradicting sentiment could be given if while one's wife is in feign anger as an aspect of love-quarrel, one shouts at her with all rage and frowned eyebrows.

The second obstacle to the development of sentiment is the lengthy description of a subject which is not intimately related to the theme on hand. If while describing the hero, the poet goes on at length with the description of hills, oceans etc, the aesthetic relish would be happened.

The third factor which impends the delineation of sentiment is the sudden stoppage of the description of the sentiment and elaboration of the same in a wrong situation. While normally the poet should continue describing the mutual love of the hero and the heroine and their sincerity

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in enhancing it; but instead he proceeds to dilate and digress on inopportune activitis, that would certainly harm the development of sentiment. That should not be elaborated unwarrantedly. If Rāma who is engaged in fierrce battle were to be digressing at the hands of the poet to dilate on the conjugal affairs that is the surest obstacle. It is not fair on the part of the poet to blame destiny for human failures. The plot forms only a means to the end as observed in the Kārikā I-9, such defects creep in only when poet succumbs to the temptation of describing the plot for its own sake and delineate sentiments without bringing the descrimination between principal and auxilary sentiments. Hence, indeed it is insisted that the poet strives hard to infuse suggested sentiments into their composition and not merely display enthusiasm in propoundly a new dectrine of suggestion (which is not so much important as the delineation of Rasādi).

The fourth obstacle to sentiment is the too much of delineation of the sentiment again and again though it has been sufficiently treated with its various constituent elements. If the delineation of sentiment is carried too far or is overdone, it looks like a faded flower becoming greatly pressed.

The fifth obstacle that may hamper the evoking of sentiment is the absence of propriety so far as the behaviour of the character is concerned. If the heroine devoid of all bashfulness which alone is expected of a lady is to declare

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openly to the hero that she would like to dally with him, such a defect would creep in. The Vṛtti that is referred to in the text may refer to Kaiśikī which has the characteristic of grace as laid down by Bharatamuni or the Upanāgarīkā which is urban as laid down by other writers on Alaṅkāraśāstra. As a matter of fact, impropriety related to any character, let alone the hero and the heroine, would be a blemish and would obstruct the evoking of Rasa.

Only a talented poet would be able to avoid such blemish stated above and also other obstacles hindering the development of Rasa. The following lines are to be borne in mind by a poet.

Sentiments form the most important element which would be given rise to in a composition. It is a very important activity of a poet. Hence, indeed a poet should take earnest effort to evoke Rasa in his composition.

Any composition bereft of sentiment is the most inexcusable lacuna on the part of a poet. Such a poet as not being keen in the proper delineation of Rasa is a feign poet and he will never be remembered in the literary world.

In the past no doubt poets could win applause for their compositio bound by no rule. But that should not be emulated by others and deviate from the principles stated above.

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The principles laid down are inkeeping with the features followed by celebrated poets such as Vālmīki, Vyāsa and the like.

2.3 EXPLANATION

Indian dramaturgy has classified the esential elements of a drama into theme, the hero and sentiment and has given in detail the requisite qualities of the hero, the heroine and some of the minor characters too. The heroes and the heroines are classified according to their physical, mental and ethical set up inherently found in them or acquired by them and the different types of characters are prescribed for representation in different kinds of plays. All classical writers have shown how the study of characters form a poetical art. At the same time they are of the opinion that characterization is only a subsequent factor and a means to the development of Rasa. Singhabhūpāla in his Rasārṇavasudhākara, I-58 insists upon the importance of Rasa as does Anandavardhana, by saying 'रसोत्कर्षो हि ऩाट्यस्य प्राणा:'.

3.1 पाठ्यभाग:

कारिका - २० विवक्षिते रसे लब्धप्रतिष्ठे तु विरोधिनाम्।

वाच्यानामङ्गभावं वा प्राप्तानामुक्तिरच्छला।।२०।।

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स्वसामग्र्या लब्धपरिपोषे तु विवक्षिते रसे विरोधिनां विरोधिरसाङ्गानां वाच्यानामङ्गभावं वा प्राप्तानां सतामुक्तिरदोषा। बाध्यत्वं हि विरोधिनां शक्याभिभवत्वे सति नान्यथा। तथा च तेषां उक्तिः प्रस्तुतरसपरिपोषायैव सम्पद्यते। अङ्गभावं प्राप्तानां च तेषां विरोधित्वमेव निवर्तते। अङ्गभावप्राप्तिर्हि तेषां स्वाभाविकी समारोपकृता वा। तत्र येषां नैसर्गिकी तेषां तावदुक्ताविरोध एव। यथा विप्रलम्भश्रृङ्गारे तदङ्गानां व्याध्यादीनां, तेषां च तदङ्गानामेवादीषो न अतदङ्गानाम्। तदङ्गत्वे च संभवत्यपि मरणस्योपन्यासो न न्याय्यः। आश्रयविच्छेदे रसस्यात्यन्तविच्छेदप्राप्तेः करुणस्य तु तथाविधे विषये परिपोषो भविष्यतीति चेत्। न तस्याप्रस्तुतत्वात् प्रस्तुतस्य च विच्छेदात्। यत्र तु करुणस्यैव काव्यार्थत्वं तत्राविरोधः। शृङ्गारे वा मरणस्यादीर्घकालप्रत्यापत्तिसंभवे कदाचिदुपनिबन्धो नात्यन्तविरोधी। दीर्घकालप्रत्यापत्तौ तु तस्यन्तरा प्रवाहविच्छेद एवेत्येवं विधेति वृत्तोपनिबन्धनं रसबन्धप्रधानेन कविना परिहर्तव्यम्।

तत्र लब्धप्रतिष्ठे तु विवक्षिते रसे विरोधिरसाङ्गानां बाध्यत्वेनोक्तावदोषो यथा -

क्वाकार्यं शशलक्ष्मणः क्व च कुलं भूयोऽपि दृश्येत सा

दोषाणां प्रशमाय मे श्रुतमहो कोपेऽपि कान्तं मुखम्।

किं वक्ष्यन्त्यपकल्मषाः कृतधियः स्वप्नेऽपि सा दुर्लभा

चेतः स्वास्थ्यमुपैहि कः खलुयुवा धन्योऽधरं पास्यति।।

यथा वा पुण्डरीकस्य महाश्वेतां प्रति प्रवृत्तनिर्भरानुरागस्य द्वितीयमुनिकुमारोपदेशवर्णने। स्वाभाविक्यामङ्गभावप्राप्तावदोषो यथा -

'भ्रमिमरतिमलसहृदयतां प्रलयं मूर्छां तमः शरीरसादम्।

मरणं च जलदभुजगजं प्रसह्य कुरुते विषं वियोगिनीनाम्।।'

इत्यादौ। समारोपितायामप्यविरोधो यथा - 'पाण्डुक्षामं' - इत्यादौ,

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(पाण्डुक्षामं वक्त्रहृदयं सरसं तवालसं च वपुः।

आवेदयति नितान्तं क्षेत्रियरोगं सखि हृदन्तः।।)

यथा वा -

'कोपात्कोमललोलबाहुलतिका पाशेन बद्ध्वा दृढं

नीत्वा वासनिकेतनं दयितया सायं सखीनां पुरः।

भूयो नैवमिति स्खलत्कलगिरा संसूच्य दुश्चेष्टितं

धन्यो हन्यत एव निह्नुतिपरः प्रेयान्रुदत्या हसन्।।

इत्यादौ। इयं च अङ्गभावप्राप्तिः अन्या यदधिकारत्वात्प्रधानः एकस्मिन्वाक्यार्थे रसयोर्भावयोर्वा परस्परविरोधिनोर्द्वयोरङ्गभावगमनं तस्यामपि न दोषः। यथोक्तं 'क्षिप्तो हस्तावलग्नः' - इत्यादौ। कथं तत्राविरोध इति चेत्, द्वयोरपि तयोरन्यपरत्वेन व्यवस्थापनात्। अन्यपरत्वेऽपि विरोधिनोः कथं विरोधनिवृत्तिः इति चेत्, उच्यते - विधौ विरुद्ध समावेशस्य दुष्टत्वं वानुवादे। यथा -

'एहि गच्छ पतोत्तिष्ठ वद मौनं समाचर।

एवमाशाग्रहग्रस्तैः क्रीडन्ति धनिनोऽर्थिभिः।।' इत्यादौ

अत्र हि विधिप्रतिषेधयोः अनूद्यमानत्वेन समावेशे न विरोधः तथा इहापि भविष्यति। श्लोके ह्यस्मिन्नीर्ष्याविप्रलंभशृङ्गारकरुणवस्तुनोः न विधीयमानत्वम्। त्रिपुररिपुप्रभावातिशयस्य वाक्यार्थत्वात् अङ्गत्वेन च तयोः व्यवस्थानात्। न च रसेषु विध्यनुवादव्यवहारो नास्तीति शक्यं वक्तुम्। तेषां वाक्यार्थत्वेनाभ्युपगमात्। वाक्यार्थस्य वाच्यस्य यौ विध्यानुवादौ तौ तदाक्षिप्तानां रसानां केन वार्यते ? यैर्वा साक्षात्काव्यार्थता रसादीनां नाभ्युपगम्यते तैस्तेषां तन्निमित्तता तावदवश्यमभ्युपगन्तव्या। तथाप्यत्र श्लोके न विरोधः। यस्मात् अनूद्यमानाङ्गनिमित्तोभयरसवस्तुसहकारिणी विधीय-

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मानांशात् भावविशेषप्रतीतिरुत्पद्यते ततश्च न कश्चिद्विरोधः। दृश्यते हि विरुद्धोभयसहकारिणः कारणस्य न विरुद्धं न तु विरुद्धोभयसहकारित्वम्। एवं विधविरुद्धपदार्थविषयः कथमभिनयः प्रयोक्तव्यः इति चेत्, अनूद्यमानैवं-विधवाच्यविषये या वार्ता सात्रापि भविष्यति। एवं विध्यनुवादनयाश्रयेणात्र श्लोके परिहृतस्तावद्विरोधः।

किञ्च नायकस्य अभिनन्दनीयोदयस्य कस्यचित् प्रभावातिशयवर्णने तत्प्रतिपक्षाणां यः करुणो रसः स परीक्षकणां वैक्लव्यं नादधाति प्रत्युत प्रीत्यतिशयनिमित्ततां प्रतिपद्यत इत्यतस्तस्य कुण्ठशक्ति कत्वात्तद्विरोध-विधायिनो न कश्चिद्दोषः। तस्माद्वाक्यार्थीभूतस्य रसस्य भावस्य वा विरोधी रसविरोधीति वक्तुं न्याय्यः न तु अङ्गभूतस्य कस्यचित्।

अथवा वाक्यार्थीभूतस्यापि कस्य चित्करुणरसविषयस्य तादृशेन शृङ्गारवस्तुनां भङ्गिविशेषाश्रयेण संयोजनं रसपरिपोषयैव जायते। यतः प्रकृतिमधुराः पदार्थाः शोचनीयतां प्राप्ताः प्रागवस्थाभाविभिः संस्मर्यमाणैः। विलासैरधिकतरं शोकावेशमुपजनयन्ति। यथा -

'अयं स रशनोत्कर्षी पीनस्तनविमर्दनः।
नाभ्यूरुजघनस्पर्शी नीवीविस्रंसनः करः।।'

इत्यादौ। तदत्र त्रिपुरयुवतीनां शाम्भवः शराग्निरार्द्रापराधः कामी यथा व्यवहरति स्म तथा व्यवहृतवानित्यनेनापि प्रकारेण अस्त्येव निर्विरोधत्वम्। तस्माद्यथा यथा निरुप्यते तथा तथात्र दोषाभावः। इत्थं च -

क्रामन्त्यः क्षतकोमलाङ्गुलिगलद्रक्तैः सदर्भाः स्थलीः
पदिः पातितयावकैरिव पतद्बाष्पांबुधौताननाः।
भीता भर्तृकरावलैबतकरास्त्वद्वैरिनार्योऽधुना
दावाग्निं परितो भ्रमन्ति पुनरप्युद्यद्विवाहा इव।।

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इत्येवमादीनां सर्वेषामेव निर्विरोधत्वं अवगन्तव्यम्। एवं तावत् रसादीनां विरोधिरसादिभिः समावेशासमावेशयोः विषयविभागो दर्शितः।

3.2 TRANSLATION

कारिका - २० After the proposed leading sentiment has been secured, in a firm pedestal, there could arise no defect in the presence of obstacle provided these come either as foils for ancillaries. (20)

After a complete development of the required dominant sentiment as an outcome of its accessories it is seldom considered a defect if the impediments are also portrayed provided they serve as only foils or ancillaries to the required prominent sentiment. The obstacles certainly serve as foils only if they could be overshadowed by the required prominent sentiment and not at all otherwise. Hence the presence of the foils only heightous the development of the proposed dominant sentiment. If obstacles are to come in as ancillaries they would have been deprived of impending potency. These obstacles may figure in as ancillaries, either in a natural way or in a fabricated way. If it be a description of ancillaries figuring in a natural way, there can arise no scope at all for any impediment. If diseases, sickness etc. is described while describing the sentiment of love-in- separation, since sickness is a natural ancillary of विप्रलम्भशृङ्गार, there arises no question of flaw. But on the other hand, if death and such other incidents are

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portrayed, it would certainly be a flaw. Even if it be thought that death is as well an ancillary of विप्रलम्भशृङ्गार, a mere mention of death would be inappropriate, since a rupture of the substratum will certainly lead to a rupture of sentiment also. One might argue that death would be conducive to the delineation of pathos. But it must be remembered that pathos is not pertinent to the sentiment of love-in-separation which alone is the intented sentiment which itself becomes ruptured if death is described. If death is to lead for the immediate restoration of the union, the portrayed death will not be deemed a flaw. If there be a long gap between the portrayal of death and the reunion, then that will be a flaw, since the flow of love would be abruptly stopped in the middle itself. Hence a poet bent upon delineating the sentiments should avoid such episodes in his work.

The following illustration would prove how the impediments in case serve as foils to the main sentiment would never be a flaw.

"How inappropriate is this deed ? How famous is the illustratrions lunar race ! She may appear again! My learning should resist all evils. Oh, her face is bewitching even in rage! What will the learned people who are sinless say ? She has been rare even in the dream! O mind, remain calm, which youth will be so fortunate to drink deep the pleasure of tasting her lower lip ?"

Or in the description of the second ascetic youth's

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advice to Puṇḍarīka who had become fascinated towards Mahāśvetā.

The following example substantiates how impediment does not become actual due to its being subordinate to the intended prominent sentiment in a natural way.

Reeling-jadedness, languor, sinking, swoon and stupor, emaciation of body and death itself - all these are by compulsion wrought upon wife in separation by the venom of snakes resembling cloud (snake-like clouds).

The following examples have the hindrances used but not at all appearing as faults, because they are subservient to the intended sentiment.

"O friend, your pale white face, love laden heart, and sluggish body, all these reveal the disease of consumption troubling your heart."

"How fortunate is that lover who while hiding the marking inflected by nails on his body, admits smilingly the beating of his beloved, who indicates in her faltering sweet voice combined with weeping however that he should not repeat it, while his foul conduct, after leading him to the living chamber in the evening in the very presence of her friends by clasping him with her arms tender but shaking out of rage."

In the first example, Vyādhi which may beconsidered a

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Vyabhicāribhāva is an accessory to Karuṇa and has been introduced through Śleṣa.

In the second stanza however, the accessories of Raudra, in the form of Anubhāva, such as anger, binding, and beating are presented through Rūpaka and they are subordinate since they are not prominently delineated.

An impediment can figure in as subordinate to the intended sentiment yet in another way. Two sentiments (Rasas) or emotions (Bhāvas) which are mutually opposed may both be presented as subordinate to another idea which is the principal one in the sentence due to the context. The impediment will cease to be impediment. Verses like "may the fire of Śiva's arrow etc." illustrate this factor. There is no opposition between these two sentiments Vipralambha Rasa and Karuṇa because both of them are subordinate to the main idea Śiva's greatness. The natural opposition between two opposite things disappears because such opposition would become a flaw only in positive statements and not in mere citations. In the following example.

"Come on, go, sit down, stand up, speak, be silent thus (giving directions) the wealthy play with the needy who are ripped by ghost-like (abundant) desire."

In this way when two sentiments opposed to one another are rendered ancillary to something else, which forms the main idea, the mutual opposition does not become a flaw. In the example given, opposite factors like, coming

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and going, sitting and standing etc. are rendered subservient to play (क्रीडा). The mutual opposition therefore does not remain predominent. hence they do not contribute to any flaw. Further, they form the quotations and hence though positive and prohibitions exist side side, there is no real oppositions.

Another line of argument is answered in the following way :

It is hardly possible to assert that the procedure of direct assertion (विधि) and indirect narration (Anuvāda) cannot be possible with regard to sentiment. The reason is that they form the purport of the sentences. When the imports of sentences and expressed sense have both the procedure of direct assertion and indirect narration, who can abstain them in the consideration of sentiments as they are suggested by the explicit meaning ? Even those who seldom accept the sentiments as the main purport of poetry are bound to accept that at least they are conveyed by the main meaning of the composition. Even if it be so, there is no opposition in the verse. "क्षिप्तो हस्तावलग्नः" (II - p. 89). There is hardly any scope for any opposition since one gets the idea in the main of the special greatness of Śiva as the directly asserted element in the verse and it is this element which gets the reinforcement due to the indirectly narrated elements of the other two sentiments, i.e., love-in-separation (विप्रलम्भशृङ्गार) and pathos (करुण). It is nothign but a common sense to know that particular effects are

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generated by the agency of two causes opposed to each other, and yet co-operate in the production of effect. There would be opposition only when it is viewed that the same cause would give rise to two opposite results simultaneously and that there would be no opposition when it is held that two causes opposed to each other are contributing at the same time to the production of a single effect. If it is asked how such subjects having opposite elements can go on the stage, the reply that could possibly given is that what applies to the representation of similar expressed subjects when they are indirectly narrated applies to these indirect and implicit elements. It may be ascertained that in the verse opposition has been set aside by the help of analagous principle of direct assrtion and indirect narration.

Further the critics do not think about the Karuṇa Rasa related to the enemies in the description, of the superior power of the hero who is encountering great success. On the other hand, it serves as a great source of delight. Karuṇa which is opposed to Vīra has no power and hence there is no defect here. Therefore only when any Rasa is opposed to the principal sentiment or emotion, it is to be deemed Rasavirodhi and not when it is opposed to ancillary Rasa or Bhāva.

The opposition in the quoted verse may be overcome yet in another way. If in the stanza, the sentiment of pathos is regarded as primarily intended one, the element of erotic

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sentiment will have to be treated as conveyed in an indirect manner and there the erotic sentiment will be subordinate to the pathetic which will certainly obtain a great importance. Because, the sight of lovely objects rendered pitiable state will certainly give rise to sorrow since that would remind them of their past loveliness. The following verse serves as an example.

"This is that hand which used to remove our girdles and which used to soothe our bossoms, which used to touch softly our navel region, thighs and hips, and which untied the knots of the lower garments."

Very similarly we can feel from the verse that Śiva's arrow behaved itself like a lover who offended but lately. Even considered in the way, the apparent opposition in the stanza will disappear. Whatever be the stand taken, the opposition can be treated as unreal. All such instances including the following should be treated as having no flaw of opposition, taking the similar stand as in the previous one.

"Crossing the grounds densely grown with Durbha grass, rendering their tender feet reddened by blood gushing out of their soft toes, painted as it were by red lac dye, with faces washed in torrents of tears, over powered by fear and holding their husband's hands, the wives of your enemies move round the wild fires feeling as it were they were circumambulating the sacred fire on the occasion of their wedding which was over long back.

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In this way we have stated the distinction where sentiments can be brought side by side with the sentiments opposed to them and where they should be avoided. Now we would like to explain the proper discipline to be maintained while delineating such sentiments in the self-same work.

4.1 पाठ्यभागः

इदानीं तेषां एकप्रबन्धविनिवेशने न्याय्यः यः क्रमः तं प्रतिपादयितुं उच्यते -

कारिका - २१ प्रसिद्धेऽपि प्रबन्धानां नानारसनिबन्धने।

एको रसोऽङ्गीकर्तव्यस्तेषामुत्कर्षमिच्छता।।२१।।

वृत्तिः प्रबन्धेषु महाकाव्यादिषु नाटकादिषु च विप्रकीर्णतया अङ्गाङ्गिभावेन बहवो रसा उपनिबध्यन्त इत्यत्र प्रसिद्धौ सत्यामपि यः प्रबन्धानां छायायोगमिच्छति तेन तेषां रसानामन्यतमः कश्चिद्विवक्षितो रसोऽङ्गित्वेन विनिवेशयितव्य इत्ययं युक्ततरो मार्गः।

ननु रसान्तरेषु बहुषु प्राप्तपरिपोषेषु सत्सु कथमेकस्याङ्गिता न विरुध्यते इत्याशङ्क्येदमुच्यते -

कारिका - २२ रसान्तरसमावेशः प्रस्तुतस्य रसस्य यः।

नोपहन्त्यङ्गितां सोऽस्य स्थायित्वेनावभासिनः।।२२।।

प्रबन्धेषु प्रथमतरं प्रस्तुतः सन् पुनः पुनरनुसन्धीयमानत्वेन स्थायी यो रसः तस्य सकलबन्धव्यापिनो रसान्तरैरन्तरालवर्तिभिः समावेशो यः स नङ्गितामुपहन्ति। एतदेवोपपादयितुं उच्यते -

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कारिका - २३ कार्यमेकं यथा व्यापि प्रबन्धस्य विधीयते।

तथा रसस्यापि विधौ विरोधौ नैव विद्यते।।२३।।

वृत्तिः सन्ध्यादिमयस्य प्रबन्धशरीरस्य यथा कार्यमेकमनुयायि व्यापकं कल्प्यते न च तत्कार्यान्तरैर्न सङ्कीर्यते, न च तैः सङ्कीर्यमाणस्यापि तस्य प्राधान्यमपचीयते तथैव रसस्यापि एकस्य सन्निवेशे क्रियमाणे विरोधो न कश्चित्। प्रत्युत प्रत्युदितविवेकानां अनुसन्धानवतां सचेतसां तथाविधे विषये प्रह्लादातिशयः प्रवर्तते।

ननु येषां रसानां परस्परविरोधः यथा - वीरशृङ्गारयोः शृङ्गारहास्ययोः रौद्रशृङ्गारयोः वीराद्भुतयोः वीररौद्रयोः रौद्रकरुमयोः शृङ्गारोद्भुतयोर्वा तत्र भवत्वङ्गाङ्गिभावः। तेषां तु स कथं भवेद्येषां परस्परं बाध्यबाधकभावः। यथा - शृङ्गार बीभत्सयोः वीरभयानकयोः शान्तरौद्रयोः शान्तशृङ्गारयोर्वा इत्याशङ्क्येदमुच्यते -

कारिका - २४ अविरोधी विरोधी वा रसोऽङ्गिनि रसान्तरे।

परिपोषं न नेतव्यस्तथा स्यादविरोधिता।।२४।।

अङ्गिनि रसान्तरे श्रृङ्गारादौ प्रबन्धव्यङ्ग्ये सति अविरोधी विरोधी वा रसः परिपोषं न नेतव्यः। तत्र अविरोधिनो रसस्याङ्गिरसापेक्षया अत्यन्तमाधिक्यं न कर्तव्यमित्ययं प्रथमः परिपोषपरिहारः। उत्कर्षसाम्येऽपि तयोः विरोधासम्भवात्। यथा -

'एकतो शोदिति प्रिया अन्यतः समरतूर्यनिर्घोषः।

स्नेहेन रणरसेन च भटस्य दोलायितं हृदयम्।।'

यथा वा -

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कण्ठाच्छित्वाक्षमालावलयमिव करे हारमावर्तयन्ती

कृत्वा पर्यङ्कबन्धं विषधरपतिना मेखलाया गुणेन।

मिथ्यामन्त्राभिजापस्फुरदधरपुटव्यञ्जिता व्यक्तहासा

देवी सन्ध्याभ्यसूया हसितपशुपतिस्तत्र दृष्टा तु वोऽव्यात्।।

इत्यत्र।

अङ्गिरसविरुद्धानां व्यभिचारिणां प्राचुर्येण निवेशनम्। निवेशने वा क्षिप्रमेवाङ्गिरसव्यभिचार्यनुवृत्तिरिति द्वितीयः। अङ्गत्वेन पुनः पुनः प्रत्यवेक्षा परिपोषं नीयमानस्यापि अङ्गभूतस्य रसस्येति तृतीयः। अनया दिशान्येऽपि प्रकाराः उत्प्रेक्षणीयाः। विरोधिनस्तु रसस्याङ्गिरसापेक्षया कस्यचिन्न्यूनता न सम्पादनीया। यथा शान्तेऽङ्गिनि श्रृङ्गारस्य श्रृङ्गारे वा शान्तस्य। परिपोषरहितस्य कथं रसत्वमिति चेत्, उक्तमत्राङ्गिरसापेक्षयेति। अङ्गिनो हि रसस्य यावान्परिपोषः तावांस्तस्य न कर्तव्यः। स्वगतसु संभविपरिपोषः केन वार्यते। एतच्चापेक्षिकं प्रकर्षयोगित्वमेकस्य रसस्य। बहुरसेषु प्रबन्धेषु रसानामङ्गाङ्गिभावं अनभ्युपगच्छताप्यशक्यप्रतिक्षेपमित्यनेन प्रकारेणाविरोधिनां विरोधिनां च रसानामङ्गाङ्गिभावेन समावेशे प्रबन्धेषु स्यादविरोधः। एतच्च सर्वं येषां रसो रसन्तरस्य व्यभिचारी भवति इति दर्शनं तन्मतेनोच्यते। मतान्तरे तु रसानां स्थायिनो भावा उपचाराद्रसशब्देनोक्ताः तेषामङ्गत्वं निर्विरोधित्त्वमेव।

4.2 TRANSLATION

The following ideas concern themselves with the delineation of such sentiments in a proper order in one and the same work.

No doubt, there is a convention that in entire literary composition, there should be more than one sentiment. It is

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ordained here that one of those sentiments should be made the main by any poet who wants his work to be great.

It is well-known that in epics etc. as well as in dramas, several sentiments are expected to be delineated with equal importance to each or otherwise in importance. But here it is stated that a poet who is desirous of embellshing his work with profuse charm should make it a principle to delineate one single sentiment as most prominent among them.

कारिका - २२ The importance that could be accrued to single sentiment as dominant should never be affected by other sentiments.

वृत्तिः When a poet delineates the sentiments, he would assign to one sentiment predominant and its status should not become combusted by way of introducing other passing sentiments. The reason for the same is explained in the following way :

कारिका - २३ Just as one theme becomes the major in a work in entirety, so also one sentiment should be made to remain predominant. Then only there would arise no flaw. (23)

No doubt there would be only one major plot even though there be several parts, in which major plot covers

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the entire work and in the same way it will not be allowed to mix it up with minor plots. Even if it gets mixed up, its importance will not be involved. Very similarly one single sentiment in the midst of several other subsidiary ones should be focussed by every poet. Then only there would be no discrepancy. This will certainly confer great delight to connoisseurs whose discernful disposition is very sharp and appreciative.

There is one objection to the stand taken. The relation of the main (Aṅgi) and subsidiary (Aṅga) may become acceptable only when the sentiments are not opposed to one another as in Vīra and Śṛṅgāra, Śṛṅgāra and Hāsya, Raudra-Śṛṅgāra, Vīra-Adbhuta, Vīra-Raudra, Raudra-Karuṇa, Śṛṅgara-Adbhuta. How could there be availability when the sentiments are opposed as for example, Śṛṅgāra-Bībhatsa, Vīra-Bhayānaka, Śāntā-Raudra, Śāntā-Śṛṅgāra. This objection is countertest in the followig way :

कारिका - २४ When there is one major sentiment delineated, no other sentiment whether complementing or obstructive should be treated in an elaborate way. This will certainly make one assured that there would be no opposition to the major sentiment.

When any single sentiment say, शृङ्गार (Erotic) is the main one in a composition, it should be only treated at the same time. No other sentiment shall be treated fully so as to

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hinder the enjoyment of the main. When the former either remains opposed or otherwise, one can prevent himself from fully treating the sentiments other than the main.

Even when the sentiment stands unopposed, it should not be accorded greater importance than that of the main. If both are to obtain equal importance, there will be no room for any opposition between them as in the following example.

On the one side, the beloved is crying and on the other the war-drum (beckons me) is beating. The heart of the soldier oscillates to and fro between love and earnestness in fighting.

Of as in the following example,

May that goddess protect you, that goddess who snatched the necklace out of her neck and passed it on to her hand as if it were rosary who to a little extent revealed Hāsya (smile) through her lower lip making it quiver in her attempt to chant the feign psalms by remaining in the 'paryanka' posture and binding it by the rope like serpent and who played fun at her husband Śiva with all jealousy towards her co-wife Twilight (Sandhyā).

Secondly, passing moods (Vyabhicāribhāva) transient mood which stand opposed to the main sentiment should not be described elaborately and even if it is described so, the same should be reverted to the transint emotions of the main sentiment.

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Thirdly, even when a subsidiary sentiment is elaborately treated, it should always be subsidiary.

If the ancillary sentiment remains as an opposed one, one should exercise great care in rendering it to be of lesser importance than the main one. Supposing Śānta (quietitude) is the main sentiment the Erotic should be given lesser importance. If the Śṛṅgāra Rasa is the main, Śānta should be delineated in such a way as to occupy lesser importance. The words "then the main sentiment" has been used in the gloss only to undo the opinion that there can be no sentiment at all, if it is not given full treatment as a matter of fact. It is obvious that the subsidiary sentiment should be of lesser importance than the main sentiment. No one can deny for the subsidary sentiments also a proper treatment. Not even those who do not distinguish between the main and subsidiary sentiments can even deny that. The opposition of sentiments can be prevented in works by delineating such opposed or unopposed sentiments with due importance to the main realising its relationship with the subsidiary. These lines are incorporated here from the view point of those who contend that one sentiment can become an accessory of another as a transient mood. It is held by others, that the abiding emotions (स्थायिभाव) themselves are metaphorically stated to be 'sentiment' and hence there could be no difficulty in sentiments remaining ancillary.

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4.3 EXPLANATION

Ānandavardhana next takes up the question of introducing many Rasas as ordained in the earlier works. He would like to offer solution to the problem, can all the Rasas be treated with equal importance ? Bharata has stated in his Nātyaśāstra that Rasas can be introduced in a single composition be it a Nāṭaka, a Mahākāvya or any type of composition. If a Rasa is delineated with reference to the hero, it becomes main. It is deemed subordinate if they are with reference to the minor characters and Pratināyaka. Main Rasa is to be treated fully. It ceases to be Rasa if it is not so delineated. Subordinate Rasas are also to be determined. Rasa can become main - Aṅgin, only when there is a subordinate Rasa (Aṅgarasa). The introduction of subordinate Rasas which figure in as related to limited portions of the theme, does not involve the prominence of that Rasa which pertaining to the entire theme referring to the hero does deserve to be the principal Rasa. The other Rasas in fact nourish the dominant Rasa. The subsidiary Rasa when properly delineated accords aesthetic satisfaction to the recipient and it does not stop at it only. It contributes to the extreme aesthetic delight that is given rise to by the principal Rasa for the purpose of a composition is one and at the same time pervasive. The term Aṅgāṅgibhāva with reference to the subsidiary and the main Rasas is very significant and the Aṅgarasa is conducive and contributes to heighten the aesthetic delight on the part of the Sahṛdaya by experiencing the main Rasa, i..e, Aṅgirasa.

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The main purpose and the other subsidiary purposes in a poetic composition remain as Aṅgāṅgin, contributing in turn to the Aṅgāṅgirasa the subsidiary and the main Rasas. The main purpose of the plot goes by the name Bīja aṭ the early stage. It has a slight reference to the main purpose which develop in manifold ways subsequently. Abhinavagupta cites a reference 'स्वल्पमात्रं समुत्सृष्टं बहुधा यद्विसर्पति' to the 'Bīja'. When other purposes also get mixed up, there would be a cementing force to bring the digressions converge to the main purpose. That is called 'Bindu' and Abhinavagupta again cites

'प्रयोजनानां विच्छेदे बिन्दुरच्छेदकारणम्

यावत्समाप्तिः प्रबन्धस्य स तु बिन्दुः'

Thus 'Bīja' develops and becomes कार्य which pervades from मुखसन्धि to निर्वहणसन्धि through Bindu, the cementing element. Thus the कार्य is व्याप्ति and अनुव्यापी (Locana, pp. 212-213). On the line of the दृष्टान्त it is stated that Rasas get related. It is well known that Rasas are delineated with the development of the main purpose and the ancillary purposes. Śṛṅgāra-Vīra Śṛṅgara-Hāsya, Raudra-Śṛṅgāra, Vīra-Adbhutā, Vīra-Raudra and Raudra-Karuṇa are not to be considered opposite (विरोधि) Rasas. Śṛṅgāra and Vīra are not opposed to each other because the latter helps in the winning of the demsels after winning the battle. Hāsya has no human value by itself but becomes so by remaining subordinate to Śṛṅgāra. Sometime the subtle humour brings out the weakness in the hero as one finds in Viduṣaka's

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statement "पिण्डखर्जूरोद्वेजितस्य तिन्त्रिण्यामभिलाषः वर्तते" criticising Duṣyantā's love towards the ascetic girl. Vīra and Adbhuta get evoked in unimaginable situation as if one is in the wonderland - "वीरस्यचैव यत्कर्म सोऽद्भुतः" says Bharata. Krodha and Utsāha are not inimical at all and in case Bhīma is delineated as having them, it is in keeping with his Dhīroddhaṭa characteristic. So also Raudra is not to be deemed as opposite to Śṛṅgāra. But sufficient care should be evinced in the delineation so as to see that neither the heroine nor the hero gets hurt due to Raudra.

There is one strong line of argument concerning the Rasas which are obstructive innately, e.g., Śṛṅgāra-Bībhatsa, Vīra-Bhayānaka, Śānta-Raudra and Śānta-Śṛṅgāra. The reply to the above argument has been directly given by Ānandavardhana. When Śṛṅgāra as a principal Rasa is delineated, another Rasa whether it is obstructive or otherwise should not be given much importance to so as to threaten the status of the main Rasa. If the appeal of both is deemed equal, there can be no possibility of opposition as the two examples given in the text show.

Then the question arises "how can there be rasatva without परिपोषण (nourishment). The answer is very simple. The nourishment of the opposite Rasa should not be done to the same degree as that of the main.

Ānandavardhana offers guidelines for avoiding the opposition of Rasa which may affect the nourishment and enjoyment of the main (अङ्गि) Rasa.

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First and the foremost point which the poet has to bear in mind is that the principal Rasa, which pervades the entire composition should never become afflicted by any other Rasa, whether it is opposed or otherwise. The subsidiary Rasa in short should never be delineated in such a way as to excel the main. The illustrations (2) given in the text prove the point on hand. In the first example Ratyutkarṣa and Utsāhōtkarṣa are equally treated and in the second, Pārvatī's Ratyutkarṣa and Hasōtkarṣa are suggested and are accorded equal treatment. There is no unnecessary development of one at the cost of the other and hence opposition gets ruled out.

The second method lies in not developing profusely the passing moods (व्यभिचारिभावा:) of the subordinate Rasa or converting the same transient moods to serve the main Rasa. In the example "कोपात्कोमलबाहुलतिका" Rati is the main theme and Krodha is made to be its subservient. The transient mood 'अमर्ष' of Krodha is suggested in the words 'बद्ध्वा दृढं' and this has been combined with Autsukya and Harṣa the two passing moods of Rati which is suggested by th words "रुदत्या" and "हसन्".

The third method consists in not nourishing the subordinate Rasa by somehow rendering it subordinate to the main sentiment, even when the subordinate Rasa is fully developed. A situation cited from the Tāpasavātsarāja depicting the love of the hero Vatsarāja to Padmāvatī is described fully, but not without maintaining its subordinate

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position to the main Karuṇa, Vipralambha of the hero to the dear departed Vāsavadattā.

Even with regard to other methods, Ānandavardhana cautions that Vibhāva, Anubhāva of the Aṅgarasa should not threaten the position of those elements of the Aṅgirasa whatever be the level of nourishment. Taking the instance of Śāntā-Śṛṅgāra, he says that if the Śānta is the main Śṛṅgāra must be rendered subordinate not nourishing its Vibhāva, Anubhāva to thwart the status of the Śāntarasa. The Sthāyībhāva which pervades the main plot is the principal Rasa. The Sthāyins of other Rasa finding place in the composition must be rendered only as transient emotion -

"बहूनां समवेतानां रुपं यस्यभवेद्वपुः ।

स मन्तव्या रसस्थायी शेषाः सञ्चारिणोव्योमताः ।।"

Nātyaśāstra - 7th Chapter

The same principle governs the cases of opposite Rasas too. There are two kinds of opposite Rasa; (i) opposite Rasa having the same substratum as that of the main, (ii) opposite under all conditions. So far as the first kind is concerned, Ānandavardhana states that Bhayānaka and Vīrarasa should be delineated having different shelter: The substratum of the Vīrarasa must be the hero of the composition and of the Bhayānaka his counter part. If this is resorted to, there arises no flaw even if the counter part is described fully because the hero's superiority over the counter part will be marked, as has been illustrated in

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Arjuna's superior powers in the Arjunacarita of Ānandavardhana.

समुत्थिते धनुर्ध्वानो भयावहे किरीठिनो

महानुपपूवेऽभवत्पुरे पुरन्दरद्विषाम्।।

(Locana, p. 218)

The second one is substatntiated by analysing the situation occurring in the Nāgānanda of Śriharṣa, which analysis gives scope to Ānandavardhana to argue for establishing Śāntarasa.

5.1 पाठ्यभागः - कविभ्यः सूची

एवं अविरोधिनां विरोधिनां च प्रबन्धस्थेनाङ्गिना रसेन समावेशे साधारणमविरोधोपायं प्रतिपाद्येदानीं विरोधिविषयमेव तं प्रतिपादयितुं इदमुच्यते।

कारिका - २५ विरुद्धैकाश्रयो यस्तु विरोधी स्थायिनो भवेत्।

स विभिन्नाश्रयः कार्यस्तस्य पोषेऽप्यदोषता।।२५।।

ऐकाधिकरण्यविरोधी नैरन्तर्यविरोधी चेति द्विविधी विरोधी। तत्र प्रबन्धस्थेन स्थायिनाङ्गिना रसेनोचित्यपेक्षया विरुद्धैकाश्रयो यो विरोधी, यथा वीरेण भयानकः, स विभिन्नाश्रयः कार्यः। तस्य वीरस्य य आश्रयः कथा-नायकस्तद्विपक्षविषये सन्निवेशयितव्यः। तथा सति च तस्य, विरोधिनोऽपि यः परिपोषः स निर्दोषः। विपक्षविषये हि भयातिशयवर्णने नायकस्य नयपराक्रमादिसम्पत्सुतरामुद्योतिता भवति। एतच्च मदीयेऽर्जुनचरितेऽर्जुनस्य पातालावतरणप्रसङ्गे वैशद्येन प्रदर्शितम्।

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एवमेकाधिकरण्यविरोधिनः प्रबन्धस्तेन स्थायिना रसेनाङ्गभावगमने निर्विरोधित्वं यथा तथा दर्शितम्। द्वितीयस्य तु तत्प्रतिपादयितुमुच्यते -

एकाश्रयत्वे निर्दोषो नैरन्तर्ये विरोधवान्।

रसान्तर व्यवधिना रसो व्यङ्ग्यः सुमेधसा।।२६।।

यः पुनरेकाधिकरणत्वे निर्विरोधो नैरन्तर्ये तु विरोधी स रसान्तर-व्यवधानेन प्रबन्धे निवेशयितव्यः। यथा शान्तशृङ्गारौ नागानन्दे निवेशितौ।

शान्तश्च तृष्णाक्षयसुखस्य यः परिपोषः तल्लक्षणो रसः पतीयत एव। तथा चोक्तम् -

यच्च कामंसुखं लोके यच्च दिव्यं महत्सुखम्।

तृष्णाक्षयसुखस्यैते नार्हतः षोडशीं कलाम्।।

इति। यदि नाम सर्वजनानुभवगोचरता तस्य नास्ति नैतावता-सावलोकसामान्यमहानुभावचित्तवृत्तिविशेषः प्रतिक्षेप्तुं शक्यः। न च वीरे तस्यान्तर्भावः कर्तुं युक्तः। तस्याभिमानमयत्वेन व्यवस्थापनात्। अस्य चाहं-कारप्रशमैकरुपतया स्थितेः। तयोश्चैवंविधविशेषसद्भावेऽपि यद्यैक्यं परि-कल्प्यते तद्वीररौद्रयोरपि तथा प्रसङ्गः। दयावीरदीनां च चित्तवृत्तिविशेषाणां सर्वाकारमहङ्काररहितत्वे शान्तरसप्रभेदत्वं, इतरथा तु वीरप्रभेदत्वमिति व्यवस्थाप्यग्गने न कश्चिद्विरोधः। तदेवमस्ति शान्तो रसः। तस्य चाविरुद्ध-रसव्यवधानेन प्रबन्धे विरोधिरससमावेशे सत्यपि निर्विरोधित्वं, यथा प्रदर्शिते विषये।

एतदेव स्थिरीकर्तुमिदमुच्यते -

रसान्तरान्तरितयोरेकवाक्यस्थयोरपि।

निवर्तते हि रसयोः समावेशे विरोधिता।।२७।।

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रसान्तरव्यवहितयोः एकप्रबन्धस्थयोर्विरोधिता निवर्तत इत्यत्र न काचिद् भ्रान्तिः। यस्मादेकवाक्यस्थयोरपि रसयोः उक्तया नीत्या विरुद्धता निवर्तते। यथा -

भूरेण दिग्धान्नवपारिजातमालारजोवासितबाहुमध्याः।
गाढं शिवाभिः परिरभ्यमाणान्सुराङ्गनाश्लिष्ट भुजान्तरालाः।।

स शोणितैः क्रव्यभुजां स्फुरद्भिः पक्षैः खगानामुपवीज्यमानान्।
संवीजिताश्चन्दनवारिसेकैः सुगन्धिभिः कल्पलतादुकूलैः।।

विमानपर्यङ्कतले निषण्णाः कुतूहलाविष्टतया तदानीम्।
निर्दिश्यमानांल्ललनाङ्गुलीभिर्वीराः स्वदेहानूपतितानपश्यन्।।

इत्यादौ। अत्र हि शृङ्गारबीभत्सयोस्तदङ्गयोर्वा वीररसव्यवधानेन समावेशो न विरोधी।

विरोधं अविरोधं च सर्वत्रेत्थं निरुपयेत्।
विशेषतस्तु शृङ्गारे सुकुमारतमो ह्यसौ।।२८।।

यथोक्तलक्षणानुसारेण विरोधाविरोधौ सर्वेषु रसेषु प्रबन्धेऽन्यत्र च निरुपयेत्सहृदयः, विशेषतस्तु शृङ्गारे। स हि रतिपरिपोषात्मकत्वाद्रतेश्च स्वल्पेनापि निमित्तेन भङ्गसंभवात् सुकुमारतमः सर्वेभ्यो रजेभ्यो मनागपि विरोधि समावेशं न सहते।

अवधानातिशयवान् रसे तत्रैव सत्कविः।
भवेत्तस्मिन् प्रमादो हि झटित्येवोपलक्ष्यते।।२९।।

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तत्रैव च रसे सर्वेभ्योऽपि रसेभ्यः सौकुमार्यातिशययोगिनि कवि-रवधानवात् प्रयत्नवान् स्यात्। तत्र हि प्रमाद्यतस्तस्य सहृदयमध्ये क्षिप्रमेवा-वज्ञाविषयता भवति। शृङ्गाररसो हि संसारिणां नियमेनानुभवविषय त्वात्सर्वरसेभ्यः कमनीयतया प्रधानभूतः।

एवं च सति -

विनेयानुन्मुखीकर्तुं काव्यशोभार्थमेव वा।

तद्विरुद्धरसस्पर्शस्तदङ्गानां न दुष्यति।।३०।।

शृङ्गारविरुद्धरसस्पर्शः शृङ्गाराङ्गाणां यः स न केवलं अविरोध-लक्षणयोग सति न दुष्यति यावद्विनेयानुन्मुखीकर्तुं काव्यशोभार्थमेव वा क्रियमाणो न दुष्यति। शृङ्गार रसाङ्गैः उन्मुखीकृताः सन्तो हि विनेयाः सुखं विनयोपदेशान् गृह्णन्ति। सदाचारो पदेशरुपा हि नाटकादिगोष्टी विनेयजन-हितार्थमेव मुनिभिरवतारिता।

किं च शृङ्गारस्य सकलजनमनोहराभिरामत्वात्तदङ्गसमावेशः काव्ये शोभातिशयं पुष्यतीत्यनेनापि प्रकारेण विरोधिनि रसे शृङ्गारङ्ग समापेशो न विरोधी। ततश्च -

सत्यं मनोरमा रामाः सत्यं रम्या विभूतयः।

किंतु मत्ताङ्गनापाङ्ग गङ्गलोलं हि जीवितम्।

इत्यादिषु नास्ति रसविरोधदोषः।

विज्ञायेत्थं रसादीनामविरोध विरोधयोः।

विषयं सुकविः काव्यं कुर्वन् मुह्यति न क्व चित्।।३१।।

इत्थमनेनानन्तरोक्तेन प्रकारेण रसादीनां रसभावतदाभासानां परस्परं विरोधस्या विरोधस्य च विषयं विज्ञाय सुकविः काव्यविषये प्रतिभाति-शययुक्तः काव्यं कुर्वन् क्वचिन्मुह्यति।

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5.2 TRANSLATION

In the foregone pages we explained the method of avoiding opposition between the sentiments which are in general applicable to the opposition between the main sentiment and the unopposed subordinate sentiment and between the main sentiment and the opposed subordinate sentiment. The following lines deal with the means of avoiding the opposition between the opposed sentiment.

When a sentiment which is opposed to the Sthāyi were to be in the same substratum as that of the Sthāyin, the opposed sentiment should be provided a different substratum. When once this is effected, there will be no flaw even if it be treated fully.

That which is opposite Rasa is of two kinds. (i) Opposite when it is in the same substratum as that of the main Rasa, (ii) Opposite of another coming by the side of it, or forever (Nairantaryam). If another sentiment also is found in the same substratum as that of the main sentiment, acquiring equal importance with the main one, when we have the heroic sentiment as the main one, the presence of the Raudra along with it in one and the same character, we would certainly have an example of the type of the opposite. In such places the substratum of the other sentiment should be changed. The terrible sentiment is to be described only in relation to the enemy of the hero who is the substratum of the heroic sentiment. If this is given effect to, there would arise no flaw even if the opposed sentiment

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is described elaborately. By treating great terror on the part of the enemy, the glory of the hero will all the more be great both in the expedience and in prowess. This has been shown while treating the descent of Arjuna to the nether-world in my own Arjunacaritam.

The way in which the opposition caused by a conflicting sentiment having the same substratum and the way in which it is to be made subordinate to the main sentiment in the composition has been shown. The same idea is presented related to the opposite of the Nairantarya Virodha.

कारिका - २६ A sentiment having no opposition with reference to the sameness of substratum but which becomes an opposite of the main sentiment figuring in intimately by its side, should be conveyed in such a manner by the strewd poet that a third sentiment will come in between these conflicting ones. (26)

वृत्तिः If a sentiment becoming free from opposition governed by the sameness of substratum, were to be found to conflict with another intemately associated sentiment, it should be made to occur only subsequent to making a third sentiment come in between them. The introduction of the sentiment of Śānta and the Vīra in the drama Nāgananda is the standing example of this.

We confirmatively declare that there is Śānta Rasa and

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its nature is the description of joy due to the subjugation of desire. That is why the ancients say.

The passionate delight of the world and the limitless delight in heaven will not come to the level of a sixtenth fraction of this joy with the subjugation of desire.

No matter that such joy is beyond the experience of many beings. Every one will have to agree to its fetching a special experience of great persons. It is not correct to bring it under the specie of heroic sentiment. It is beyond doubt that of sentiment heroism has got a tinge of egotism. If one is not to distingush between the two, one may have to equate heroism ad the furious together. Hence the only way of brushing aside the difficulty is to know with all certainty the specific states of mind such as heroism in compassion (दयावीर) which is divested of egotism from varieties of the Śānta Rasa and the same states of mind (चित्तवृत्ति) which constitute varieties of the heroic sentiment when there is a tinge of egotism associated with them. Thus it is emphatically declared that there is Śāntarasa (quietitude). A sentiment conflicting with it may also be treated in a work containing it without involving any fault if a third sentiment not opposed to it is made to be inserted in between the two as it is shown in the example.

The same idea is reiterated as follows:

कारिका - २७ By inserting another sentiment, even the

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opposition of two sentiments in the same verse will vanish. (27)

वृत्तिः There is no confusion, in the idea that the opposition between two sentiments in a work will disappear by introducing a third sentiment. Because, it is seen that even the opposition of sentiment in the self-same example will vanish in keeping with the rule stipulated. The following example proves the point in hand.

"The great heroes seated comfortably in aeroplanes beheld down below with great amazement their dead bodies indicated by celestial nymphs. Their chests had been smeared with celestial fragrance now while their corpses down below there, had become tainted by the earthly dust. They were now experiencing hugging of the celetial nymphs but their corpses were being clasped by the wild she-jackals. They were provided now with the fanning by the birches of the celestial tree, sprinkled with fragrance of sandal paste whereas their corpses were fanned by the splashing rings of the vultures intent upon eating flesh smeared with blood."

As could be seen we have the heroic sentiment interspersed with the ingredients of the erotic sentiment and the disgusted. There is no opposition here at all.

कारिका - २८ One should clearly discuss which sentiment is opposed to what in the way it is shown. This is very

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important in respect of the Śṛṅgāra sentiment, for it is the very delicate one of all the other sentiments. (28)

वृत्तिः One should clearly judge the opposition and the otherwise of sentiments in all poetic compositions and other instances in keeping with the rules laid down above. One should be very discernful in respect of the Erotic sentiment (शृङ्गाररस) because the emotion of love will have been delineated fully and it becomes afflicted if there is a slightest mistake. The Śṛṅgāra Rasa is such delicate that it will not tolerate the sentiments opposed to it besides itself even to the slightest degree.

कारिका - २९ A good poet should be very shrewd regarding this sentiment. If there is slightest mistake, it will be clearly discernible at once. (29)

Since it is most tender of all the sentiments the poet should exercise his shrewdness and if by chance, he stumbles, he will certainly become a langing stock in the eyes of Sahṛdayas. One should realise that the experience of heroic sentiment will be well within the reach of all and hence of their comprehension too. Hence one should feel its importance and charmingness too while dealing with it.

Under these circumstances,

कारिका - ३० In order to attract the attention of people who

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deserve to be instructed or for enabling the composition to be replete with special charm, a tinge of the opposite sentiments may be introduced to the ingradients of the Śṛṅgāra Rasa. It ceases to be a blunder them. (30)

If there be slightest touch of the opposite sentiments while dealing with the Śṛṅgāra Rasa and its accessries, there may not arise any defect when the rules governing the non-opposition of sentiments are meticulously followed. Another thing to be kept in mind is that those rules serve the purpose of instructing those people requiring such discipline and also to enrich the composition with special charm. If once the attention is drawn ethical disposition will naturally touch their inner core. It is for this reason in times of yore sages brought in the element of plays with the sole purpose of introducing moral ideas in a pleasing way to those who deserved such instructions. It is commonly held that Śṛṅgāra Rasa is enjoyable to all. Hence indeed there can be no defect with the insertion of an opposed sentiment as one finds in the following verse.

"It is indeed true that women are endearing to the heart. It is true that wealth is quite alluring. But life itself is a much transient as to vie with the tremulous glances of the sportful lady."

कारिकि - ३१ When a gifted poet writes his poem keeping in

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mind all these ideas of non-opposition and opposition of sentiments etc., he will never go wrong. (31)

When a poet endowed with प्रतिभा (genius) keeps in mind all these abiding principles while writing his composition taking into account the concept of opposition and non-opposition of sentiments, emotions, their semblances etc., he can never go wrong.

6.1 पाठ्यभागः - व्यञ्जक-वाच्य-वाचक विवेचना कविभ्यः सूची :-

एवं रसादिषु विरोधाविरोधनिरुपणस्य उपयोगित्वं प्रतिपाद्य व्यञ्जकवाच्यवाचकानिरुपणस्यापि तद्विषयस्य तत्प्रतिपाद्यते -

कारिका - ३२ वाच्यानां वाचकानां च यदौचित्येन योजनम्।

रसादिविषयेणैतत्कर्म मुख्यं महाकवेः।।३२।।

वृत्तिः वाच्यानां इतिवृत्तविशेषाणां वाचकानां च तद्विषयाणां रसादि-विषयेणौचित्येन यद्योजनं एतन्महाकवेः मुख्यं कर्म। अयमेव हि महाकवेः मुख्यो व्यापारो यद्रसादीनेव मुख्यतया कार्यार्थोकृत्य तद्यक्त्यनुगुणत्वेन शब्दानामर्थानां च उपनिबंधनम्।

एतच्च रसादितात्पर्येण काव्यनिबन्धनं भरतादावपि सुप्रसिद्धमेवेति प्रतिपादादितुमाह -

कारिका - ३३ रसाद्यनुगुणत्वेन व्यवहारोऽर्थशब्दयोः।

औचित्यवान्यस्ता एता वृत्तयो विविधाः स्मृताः।।३३।।

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वृत्तिः "व्यवहारो हि वृत्तिरित्युच्यते। तत्र रसानुगुण औचित्यवान् वाच्याश्रयो यो व्यवहारस्ता एताः कैशिक्याद्या वृत्तयः। वाचकाश्रयाश्च उपनागरिकाद्याः। वृत्तयो हि रसादितात्पर्येण संनिवेशिताः कामपि नाट्यस्य काव्यस्य च च्छायामावहन्तिः। रसादयो हि द्वयोरपि तयोर्जीवभूताः" इतिवृत्तादि तु शरीरभूतमेव।

अत्र केचिदाहुः - "गुणगुणिव्यवहारो रसादीनामिति वृत्तादिभिः सह युक्तः न तु जीवशरीरव्यवहारः। रसादिमयं हि वाच्यं प्रतिभासते न तु रसादिभिः पृथग्भूतम्।" इति।

अत्रोच्यते - यदि रसादिमयमेव वाच्यं यथा गौरत्वमयं शरीरम्, एवं सति यथा शरीरे प्रतिभासमाने नियमैनैव गौरत्वं प्रतिभासते सर्वस्य तथा वाच्येन सहैव रसादयोऽपि सहृदयस्यासहृदयस्य च प्रतिभासेरन्। न चैवं। तथा चैतत्प्रतिपादितमेव प्रथमोद्योते।

स्यान्मतम्। रत्नानामिव जात्यत्वं प्रतिपत्तृविशेषतः संवेद्यं वाच्यानां वाच्येन रसादिरूपत्वमिति। नैवम्। यतो यथा जात्यत्वेन प्रतिभासमाने रत्ने रत्नस्वरुपानतिरिक्तत्वमेव तस्य लक्ष्यते तथा रसादीनामपि विभावानुभावादिरुपवाच्या व्यतिरिक्तत्वमेव लक्ष्येत। न चैवम्। न हि विभावानुभावव्यभिचारिण एव रसा इति कस्यचिदवगमः। अत एव च विभावादि प्रतीत्यविनाभाविनी रसादीनां प्रतीतिरिति तत्प्रतीत्योः कार्यकारणभावेन व्यवस्थानात् क्रमोऽवश्यं भावी। सतु लाघवान्न प्रकाशत इति 'अलक्ष्यक्रमा एव सन्तो व्यङ्ग्या रसादयः' इत्युक्तम्।

ननु शब्द एव प्रकरणाद्यवच्छिन्नो वाच्यव्यङ्ग्ययोः सममेव प्रतीतिमुपजनयतीति किं तत्र क्रमकल्पनया। न हि शब्दस्य वाच्यप्रतीतिपरामर्श एव व्यञ्जकत्वे निबन्धनम्। तथा हि गीतादि शब्देभ्योऽपि रसाभिव्यक्तिरस्ति। न च तेषामन्तरा वाच्यपरामर्शः। अत्रापि ब्रूमः - प्रकरणाद्यवच्छेदेन व्यञ्जकत्वं शब्दानां इत्यनुमतमेवैतदस्माकम्। किं तु तदूव्यञ्जकत्वं तेषां कदाचित् स्वरुपविशेषनिबन्धनं कदाचित् वाचकशक्तिनिबन्धनम्। तत्र

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येषां वाचकशक्तिनिबन्धनं तेषां यदि वाच्यप्रतीतिमन्तरेणैव स्वरूपप्रतीत्या निष्पन्नं तद्भवेन्न तर्हि वाचकशक्तिनिबन्धनम्। अथ तन्निबन्धनं तन्नियमेनैव वाच्यवाचकभावप्रतीत्युत्तरकालत्वं व्यङ्ग्य प्रतीतेः प्राप्तमेव।

स तु क्रमः लाघवात् न लक्ष्यते तत्किं क्रियते। यदि च वाच्यप्रतीतिमन्तरेणैव प्रकरणाद्यवच्छिन्नशब्दमात्रसाध्या रसादिप्रतीतिः स्यात् तदवधारितप्रकरणनां वाच्यवाचकभावे च स्वयमव्युत्पन्नानां प्रतिपत्तॄणां काव्यमात्रश्रवणादेवासौ भवेत्। सहभावे च वाच्यप्रतीतेरनुपयोगः, उपयोगे वा न सहभावः। येषामपि स्वरुपविशेषप्रतीतिर्निमित्तं व्यञ्जकत्वं यथा गीतादिशब्दानां तेषामपि स्वरुपप्रतितेः व्यङ्ग्यप्रतीतेश्च नियमभावक्रमः। तत्तु शब्दस्य क्रियापौवापर्यं अनन्यसाध्यतत्फलघटनास्वाशुभाविनीषु वाच्येनाविरोधिनि अभिधेयान्तरविलक्षणे रसादौ न प्रतीयते।

क्वचित्तु लक्ष्यत एव। यथानुरणन रुपव्यङ्ग्यप्रतीतिषु। तत्रापि कथमिति चेदुच्यते - अर्थशक्तिमूलानुरणनरुपव्यङ्ग्ये ध्वनौ तावदभिधेयस्य तत्सामर्थ्याक्षिप्तस्य चार्थस्य अभिधेयान्तरविलक्षणतयात्यन्तविलक्षणे ये प्रतीती तयोरशक्यनिह्नवो निमित्तनिमित्तिभाव इति स्फुटमेव तत्र पौर्वापर्यम्। यथा प्रथमोद्योते प्रतीयमानार्थसिद्ध्यर्थमुदाहृतासु गाथासु। तथाविधे च विषये वाच्यव्यङ्ग्योः अत्यन्तविलक्षणत्वाद्यैव एकस्य प्रतीतिः सैवेतरस्येति न शक्यते वक्तुम्। शब्दशक्तिमूलानुरणनरुपव्यङ्ग्ये तु ध्वनौ -

'गावो वः पावनानां परमपरिमितां प्रीतिमुत्पादयन्तु' इत्यादौ अर्थद्वयप्रतीतौ शाब्द्यामर्थद्वयस्योपमानोपमेयभावप्रतीतिरुपमावाचकपदविरहे सत्यर्थसामर्थ्यादाक्षिप्तेति, तत्रापि सुलक्ष्यमभिधेयव्यङ्ग्यालङ्कारप्रतीत्योः पौर्वापर्यम्।

पदप्रकाश शब्दशक्तिमूलानुरणनरुपव्यङ्ग्येऽपि ध्वनौ विशेषणपदस्य उभयार्थसंबन्धयोग्यस्य योजकं पदमन्तरेण योजनमशाब्दमपि अर्थादवस्थितमित्यत्रापि पूर्ववदभिधेयतत्सामर्थ्याक्षिप्तालङ्कारमात्रप्रतीत्योः सुस्थितमेव पौर्वापर्यम्। आर्थ्यपि च प्रतिपत्तिस्तथाविधे विषये उभयार्थसम्बन्धयोगाशब्द

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सामर्थ्यप्रतिप्रसवभूतेति शब्दशक्तिमूला कल्प्यते। अविवक्षितवाच्यस्य तु ध्वनेः प्रसिद्धस्वविषयवैमुख्यप्रतीतिपूर्वकमेवअर्थान्तरप्रकाशनमिति नियमभावी क्रमः। तत्रापि विवक्षितवाच्यत्वादेव वाच्येन सह व्यङ्ग्यस्य क्रमप्रतीतिविचारो न कृतः। तस्मादभिधानाभिधेयप्रतीत्योरिव वाच्यव्यङ्ग्य प्रतीत्योर्निमित्तनिमित्तिभावान्नियमभावीक्रमः। स तूक्तयुक्त्या क्वचिल्लक्ष्यते क्वचिन्नलक्ष्यते। तदेवं व्यञ्जकमुखेन ध्वनिप्रकारेषु निरुपितेषु कश्चिद्ब्रूयात्किमिदं व्यञ्जकत्वं नाम व्यङ्ग्यार्थप्रकाशनम् ? न हि व्यञ्जकत्वं व्यङ्ग्यत्वं चार्थस्यापि व्यञ्जकसिद्ध्यधीनं व्यङ्ग्यत्वम्। व्यङ्ग्यापेक्षया च व्यञ्जकत्वसिद्धिरिति अन्योन्यसंश्रयादव्यवस्थानम्। ननु वाच्यव्यतिरिक्तस्य व्यङ्ग्यस्य सिद्धिः प्रागेव प्रतिपादिता तत्सिद्ध्याधीना च व्यञ्जकसिद्धिरिति कः पर्यनुपोगावसरः?

सत्यमेवैतत्। प्रागुक्तयुक्तिभिर्वाच्यव्यतिरिक्तस्य वस्तुनः सिद्धिः कृता स त्वर्थो व्यङ्ग्यतयैव कस्माद्व्यपदिश्यते ? यत्र न प्राधान्येनानवस्थानं तत्र वाच्यतयैवासौ व्यपदेष्टुं युक्तः। तत्परत्वाद्वाचकत्वस्य। अतश्च तत्प्रकाशिनो वाक्यस्य वाचकत्वमेव व्यापारः। किं तस्य व्यापारान्तरा कल्पनया ? तस्मात्तात्पर्यविषयो योऽर्थः स तावन्मुख्यतया वाच्यः। या त्वन्तरा तथा विधे विषये वाच्यान्तरप्रतीतिः सा तत्प्रतीतेरुपायमात्रं पदार्थं प्रतीतिरिव वाक्यार्थप्रतीतेः।

अत्रोच्यते - यत्र शब्दः स्वार्थमभिदधानोऽर्थान्तरं अवगमयति तत्र यत्तस्य स्वार्थाभिधायित्वं यच्च तदर्थान्तरावगमहेतुत्वं तयोरविशेषो विशेषो वा। न तावदविशेषः, यस्मात्तौ द्वौ व्यापारौ भिन्नविषयौ भिन्नरुपौ च प्रतीयते एव। तथा हि वाचकत्वलक्षणो व्यापारः शब्दस्य स्वार्थविषयः। गमकत्वलक्षणस्तु अर्थान्तरविषयः। न च स्वपरव्यवहारो वाच्यव्यङ्ग्ययोः अपह्नोतुं शक्यः, एकस्य सम्बन्धित्वेन प्रतीतेः, अपरस्य सम्बन्धसम्बन्धत्वेन. वाच्यो ह्यर्थः साक्षाच्छब्दस्य सम्बन्धी तदितरस्त्वभिधेयसामर्थ्याक्षिप्तः सम्बन्धिसम्बन्धी। यदि च स्वसम्बन्धित्वं साक्षात्तस्य स्यात् तदर्थान्तरत्व व्यवहार एव न स्यात्। तस्माद्विषय भेदस्तावत्तयो र्व्यापारयोः सुप्रसिद्धः। रुपभेदोऽपि

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प्रसिद्ध एव। न हि यैवाभिधानशक्तिः सैवावगमन शक्तिः। अवाचकस्यापि गीतशब्दादे रसादिलक्षणार्थावगमदर्शनात्। अशब्दस्यापि चेष्टादेरर्थाविशेष प्रकाशनप्रसिद्धेः। तथा हि - 'व्रीडायोगान्नतवदनया' - इत्यादिश्लोके चेष्टा-विशेषः सुकविनार्थप्रकाशनहेतुः प्रदर्शित एव। तस्माद्भिन्नविषयत्वाद्भिन्न-रुपत्वाच्च स्वार्थाभिधायित्वमर्थान्तरावगमहेतुत्वं च शब्दस्य। यत्तयोः स्पष्ट एव भेदः। विशेषश्चेन्न तर्हीदानीमवगमनस्याभिधेयसामर्थ्याक्षिप्तस्यार्थान्तरस्य वाच्यत्वव्यापदेश्यता। शब्द व्यापारगोचरत्वं तु तस्यास्माभिरिष्यत एव। तत्तु व्यङ्ग्यत्वेनैव न वाच्यत्वेन। प्रसिद्धाभिधानान्तरसंबन्धयोग्यत्वेन च तस्या-र्थान्तरस्य च प्रतीतेः शब्दान्तरेण स्वार्थाभिधायिना यद्विषयीकरणं तत्र प्रकाशनोक्तिरेव युक्ता।

न च पदार्थवाक्यार्थन्यायः वाच्यव्यङ्ग्ययोः। यतः पदार्थप्रतीति-रस्त्येवेति कैश्चिद्विद्वद्भिरास्थितम्। यैरपि असत्यत्वमस्या नाभ्युपेयते तैः वाक्यार्थपदार्थयोः घटतदुपादानकारणन्यायोऽभ्युपगन्तव्यः। तथा हि घटे निष्पन्ने तदुपादानकारणानां न पृथगुपालम्भस्तथैव वाक्ये तदर्थे वा प्रतीतेः पदतदर्थानां तेषां तदा विभक्ततयोपलम्भे वाक्यार्थबुद्धिरेव दूरीभवेत्। नत्वेष वाच्यव्यङ्ग्योर्न्यायः। न हि व्यङ्ग्ये प्रतीयमाने वाच्यबुद्धिर्दूरीभवति, वाच्या-वभासाविनाभावेन तस्य प्रकाशनात्। तस्मादूघटप्रदीपन्यायस्तयोः, यथैव हि प्रदीपद्वारेण घटप्रतीतौ उत्पन्नायां न प्रदीप प्रकाशो निवर्तते तदूव्यङ्ग्यप्रतीतौ वाच्यावभासः। यत्तु प्रथमोद्योते 'यथा पदार्थद्वारेण' इत्याद्युक्तं तदुपायत्वमात्रात् साम्यविवक्षया। ननु एवं युगपदर्थद्वयोपयोगित्वं वाक्यस्य प्राप्तं तद्भावे च तस्य वाक्यतैव विघटते, तस्या ऐकार्थ्यलक्षणत्वात्, नैव दोषः, गुण-प्रधानभावेन तयोर्व्यवस्थानात्। व्यङ्ग्यस्य हि क्वचित् प्राधान्यं वाच्यस्यो-पसर्जनभावः क्वचिद्वाक्यस्य प्राधान्यं अपरस्य गुणभावः। तत्र व्यङ्ग्यप्राधान्ये ध्वनिरित्युक्तमेव, वाच्यप्राधान्ये तु प्रकारान्तरं निर्देक्ष्यते। तस्मात् स्थितमेतत् - व्यङ्ग्यपरत्वेऽपि काव्यस्य न व्यङ्ग्यस्य अभिधेयत्वमपि तु व्यङ्ग्यत्वमेव।

किञ्च व्यङ्ग्यस्य प्राधान्येनाविवक्षायां वाच्यत्वं तावद्भवद्भिः नाभ्युपगन्तव्यं अतत्परत्वाच्छब्दस्य। तदस्ति तावद्व्यङ्ग्यः शब्दानां कश्चिद्विषय

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इति। यत्रापि तस्य प्राधान्यं तत्रापि किमिति तस्य स्वरुपमपह्नूयते। एवं तावद्वाचकत्वादन्यदेव व्यञ्जकत्वम्, इतश्च वाचकत्वात् व्यञ्जकत्वस्यान्यत्वं यद्वाचकत्वं शब्दैकाश्रयमितरत्तु शब्दाश्रयमर्थाश्रयं च शब्दार्थयोर्द्वयोरपि व्यञ्जकत्वस्य प्रतिपादितत्वात्।

6.2 TRANSLATION

In the foregone page it has been explained how the opposite and non-opposition of sentiments are to be dealt with. Next, the utility of the treatment of the expressed and expressions along with the suggestive of sentiment will now be expounded.

कारिका - ३३ The celebrated poet has for his main responsibility consolidation of all the contents and expressions properly to see that they converge towards sentiments. (33)

वृत्तिः The first and the foremost work of a great poet is only to collect all requirements, i.e., plot and expressions to delineate the same, so as to focus on the sentiments etc., He has got to delineate one sentiments as the principal one throughtout and he has to employ words to convey sense, so as to make the sentiment clearly discernible.

The ancient treatises like that of Bharata etc., also have dealt with the same, i.e., to suggest sentiment.

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कारिका - ३४ Vṛttis are of two types, since they are concerned with the employment of senses and word befitting the sentiments. (34)

The methods of employment form the Vṛtti (mode). The method of conveying senses befitting the sentiments keeping in mind the considerations of propriety is the basis for various Vṛtti (modes) such as Kaiṣikī etc. in the same way that mode which pertains to wordings or expressions is the basis for the figurative Vṛtti such as the उपनागरिका etc. Thus Vṛtti appropriately used with the main intention of conveying sentiments etc. naturally accord beauty to poetic works and Rūpakas also. Sentiments alone form the quinte-essence of both the types of Vṛtti. Plots etc form only the body (इति वृत्तंतु काव्यस्य शरीरं परिकीर्तितम्).

Some have raised some objection in the context - sentiments etc. are connected with plots etc. by attribute (गुण), Substance (गुणि) relation and not at all with the life-body relation. This could be answered in the following way. Could the denoted meaning replete with sentiment be equal to the body full of whiteness ? If this were to be true, sentiments etc. would have to be grasped by all irrespective of their being sensitive or otherwise in the same way as the object full of whiteness could be perceived by all without any exception or condition. That is not true and the same has been explained in the first Udyota itself

There is another view. In the same way as the quality of preciousness of gems could be understood by the

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seasoned lapidaries, so also the presence of sentiments in the expressed meaning could be grasped only by connoisseurs. This view is also not acceptable. If it were to be so, the preciousness or otherwise of the gems could be known as not being distinct from the very nature of their being gems. In the same way sentiments also should be accepted as discernible keeping in mind that they are not being different from the very nature of the expressed situations, corresponding emotional responses etc. But it can never be so. No one accepts that the setting, the emotional responses and transient moods or the sentiments. The experience of Rasa etc. is concomitant with the grasping of Vibhāvas etc. since they stand as cause and effect. Then there will be sequence noticed. But sentiments due to subtlety, may escape notice as the statement goes that Rasa etc. are suggested as being without sequence. This is the reason why there is recognised असंलक्ष्यक्रमव्यङ्ग्य.

There is one objection to the effect that sequence need not be assumed, since the word itself with the help of the context etc. creates the apprehension of the denoted as well as the suggested sense together. It is contended on that score that there need be no assumption of imaginative temporal sequentiality to prevail between them. There is no binding principle that a word can afford to be suggestive only if there be a conscious grasping of the denoted (expressed) sense. In the field of music, suggestion of sentiments etc. is realised even from words and there is no intervening grasping of the expressed meaning at all

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between the words and the suggested sentiments. This is replied as follows. We do not deny the stand that words according to the context would be suggestive. But this feature of suggestiveness is due to their distinct nature itself of words and if the grasping of conventional ideas do not play any part in it. It is almost equal to the saying that suggestiveness is not bound by the denotative potency of words at all. If in the case of those governed by the potency of words, the suggested meaning is got without the knowledge of the expressed meaning but with the knowledge of their distinct form, it cannot be regarded as governed by the potency of words. If otherwise, it is to be known by virtue of the knowledge of the potency of words, then it should mean that the knowledge of the suggested meaning is later than the knowledge of the expressed and the expressive relation. Thus there is the need for assuming sequence also.

If such temporal sequentiality can not be noted due to its flash, what is to be done? If in reality the exprience of sentiments were posible by words assisted by contexts etc. with no necessity of expressed meaning, then every recipient with fair knowledge of the context should experience the sentiment by merely hearing a literacy piece. If both expressed and the suggested were to simultaneously understood, the apprehension of the denotative meaning comes to be of no use at all. On the contrary if it is to be thought that there is some used in the apprehension of the conventional sense, there would be possibility of both

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existing together. No doubt that in music there is possibility of suggestiveness with the understanding of the specific nature of words themselves. Even there we cannot rule out the possibility of temporal sequentiality between the distinct form of words and the grasping of suggested sentiments. But the temporal sequentiality in the two functions of words cnnot be discernible when sentiments become suggested since sentiments are not opposed to the conventional meaning nor appear as the same to the other meanings. All their ingredients work in unison with great quickness.

In some cases, it is noteceable, as in the case of experiencing the suggested of the resonant nature (अनुस्वान). That happens in the following way. In the Dhvani with अनुस्वानव्यङ्ग्य which is rooted in the potency of meaning, the denotative and the suggested meanings implied by its potency are the two aspects of knowledge that are distinct from the other denoted meanings. There is certainty of a sequence between them since their relation as cause and effect is quite special, as for example in the Gāthas cited in the first Udyota to prove the suggested meaning. In such instances the denoted meaning is totally different to one another. It is not possible to accept that the understanding of the one is the same as the other. In the same Dhvani शब्दशक्तिमूलानुरणनरुपव्यङ्ग्य (resonant suggestion based on the potency of words) as in the example.

"Let the rays (cows) of the sacred ones confer

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ceaseless delight to you", the sequence between the understanding of the expressed sense and that of the suggested one is clearly discernible in th same way as two meanings are understood by the potency of words. The understanding of the relation of comparison and the compared in the absence of the words having similarity will be implied by the power of the sense.

Similarly in the specific variety of resonance-like suggestion based upon the potency of word (शब्दशक्तिमूलानुरणनरुपव्यङ्ग्य), the temporal sequence between the grasping of the expressed and that of the Alaṅkāra implied by its potency is, established since the relation of the two meanings without the relating attributive word will be through the sense only and not at all though the word. In reality the attribute will be equivocal. Instead of resorting to another words for denoting the second meaning, we understand the second sense also by virtue of the same word. Since the second meaning is not presented by a specific word, we have to view that it is presented only through the potency of meaning. Though the understanding of the suggested is thus effected by meaning alone, it is still held as grounded in the power of the equivocal word itself.

In suggestion अविवक्षितवाच्य also, the cognition of the suggested meaning arises only subsequent to the knowledge that the denotative meaning of the word is not applicable in the context, temporal sequentiality is present bindingly. As the expressed meaning there in is unintended, the question

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whether there is temporal squentiality or otherwise, between the denoted and the suggested senses, was not taken up earlier. The cause and effect relation between a denotative word and denoted sense which involves temporal sequentiality, will also apply to the apprehension of the expressed the suggested, so also temporal sequentiality. Sometimes it is noticeable and at other time not. Examples have all been provided already.

some objections have been raised regarding the method of dividing suggestion into different kinds from the angle of suggestiveness. "What is meant by suggestiveness? Why should the potency of conveying the suggestive meaning be designated by the apellation suggestiveness ? The existence of the suggsted meaning is very much depandent upon the presence of the suggestive word. This is the feature with regard to the existence of the suggestive word in relation to the suggested meaning. Thus the definition moves viciously and no definiteness can therefore be arrived at." This question does not arise at all because the existence of the suggested sense is different from the expressed, as has already been substantiated. Nothing matters if suggestiveness were to follow from the existence of the suggested.

There may be further objection. "Even granting that the existence of the suggested sense is different from the expressed, why should that sense be named as suggested ? Should it not be called by the name exprssed because it

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remains in the main significant as it is primarily meant to be conveyed by the sentnce as a whole. The sentence which provides that sense has only one functioning denotation why should a new function be attributed at all ? The sense which is the main purport of a sentence can be only "expressed". The knowledge of other senses from the sentence earlier to the knowledge of word meaning can at best be the means to the knowledge of the sentence meaning."

The reply given to the above view point is as follows; When we take into consideration such a sentence where a word conveys another meaning after having conveyed its primary meaning earlier, we have to find out whether there is any difference or otherwise between the two functions of the word the denotation of principle idea and the implication of another sense. Since the scopes of the two functions are different, and since their natures are also different, we can not hold the view that there is no difference between the two. The scope of the function of denotation in a word is restricted to its principal idea but the scope of the function of suggestion includes that idea other than the main one. One cannot deny that the expressed is its own sense of a word where as the suggestd one is belonging to another. It is only through the medium of the expressed sense that the knowledge of the implied will be related to the word. The expressed meaning is directly connected with the word, but the suggested one is related to that which in its turn is associated with the word, since it is suggested by

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the potency of the expressed meaning. If the sugested one also were to have been directly related to the word, then there would arise no need at all for naming it as another meaning. Thus there is differenc in scope between the two so far as functions are concerned.

The difference in nature is also quite clear. The function of denotation cannot remain the same as that of suggestion some one notices suggestiveness of sentiments etc. in words of music. It is also obvious that gestures etc. which are hardly sounds, do suggest specific ideas. In the example 'व्रीडायोगान्नतवदनया', side glance etc. of the heroine is given expression to by the poet so as to suggest special charm. Thus the scope and nature of the two functions are quite distinct. Hence indeed the denotative function of words and the implying function of words are absolutely different from each other. Separate individuality of the two functions will certainly deter the name 'expressed' to the 'implied' meaning by the potency of the expressed sense. There is no denying the fact that the other meaning also arises due to the power of words. But the meaning arrived at by that is only due to suggestion and not by denotation, when a word which affords to denote its primary sense directly is also to actually convey another sense denoted not by the word but by some other word only that would be rightly an instence of suggestiveness of word.

The analogy of word - import and sentence - purport would not apply to the expressed and suggested meanings

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since according to some scholars, the very knowledge of meaning from individual words is not real. Even those who refute that it is unreal are bound to agree that the comparison of the relation between the pot and its material cause will explain the relation between sentence purport and word import. The material causes of a pot cannot be individually recognised when once the pot has been prepared. The same thing holds good with reference to the word and its meaning when once the meaning of the sentence is grasped. Even after this stage, if they could be recognised individually, the whole sentence - Purport will have to be discarded. But the principle is not relevant to the expressed and suggested meaning. When the suggested meaning is known, the expressed meaning is not sent away since the knowledge of the suggested is inseparably related to the apprehension of the expressed. The comparison with the pot and the lamp will hold good. The light of the lamp will not go back the moment the perception of the pot is realised. In the same way the expressed sense will not discontinue to prevail even after the apprehension of the suggested meaning. Keeping in mind the view-point, the Kārikā in the first Udyota.

यथा पदार्थद्वारेण वाक्यार्थाः सम्प्रतीयते।

वाच्यार्थपूर्विका तद्वत्प्रतिपत्तस्य वस्तुनः।।१०।।

It bringsout the similarity between the two for being instrumental to the goal and the analogy need not be carried too far.

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Still a question is asked - "If this were to be the feature, a sentence should have always two senses together. If this is accepted, one should doubt the very nature of a sentence that sentence is that which conveys a unitary meaning." Ānandavardana is of the conviction that no fallacy is involved in recognising two senses one primary and another subordinate. In some instances, the suggested will be primary and the expressed secondary. In some other instances vice-versa. The apellation 'suggestion' should be given only when the suggested sense is primary, when the expressed becomes primary, and suggested sense secondary, it will be called गुणीभूतव्यङ्ग्य. Hence this is our confirmed opinion that when poetry prefers the suggested sense, the latter can never be expressed, but only suggested.

In the examples where the suggested is not meant to be primary, the objector cannot regard it even as expressed, since the word did not want to be that. This lends support to our view that there is concrete scope, for suggested meaning of words. When it is meant to be primary why should its existence be negated ? Hence suggestiveness and denotation are different from one another. There is another reason which lends support to our conclusion. Whereas denotation depends only on words, suggestiveness is based on both words and sense because suggestiveness has relation with words and senses as well.

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7.1 पाठ्यभागः - गुणवृत्तेः च व्यञ्जनावृत्तेः विवेचना

गुणवृत्तिस्तु उया रेण लक्षणवचाच उभयाश्रयाषि भवति। किं तु ततोऽपि व्यञ्जकत्वं स्वरुपतो विषयतश्च भिद्यते। रुपभेदस्तावदयम् - पदमुख्यतया व्यापारो गुणवृत्तिः प्रसिद्धा। व्यञ्जकत्वं तु मुख्यतया शब्दस्य व्यापारः। न हि अर्थाद्व्यङ्ग्यत्रयप्रतीतिः या तस्या अमुख्यत्वं मनागपि लक्ष्यते।

अयं चान्यः स्वरुपभेदः - यद्गुणवृत्तिः अमुख्यत्वेन व्यवस्थितं वाचकत्वमेवोच्यते। व्यञ्जकत्वं तु वाचकत्वात् अत्यन्तं विभिन्नमेव। एतच्च प्रतिपादितम्। अयं चापरो रुपभेदो गुणवृत्तौ यदर्थोऽर्थान्तरमुपलक्षयति तदोपलक्षणीयार्थात्मना परिणत एवासौ सम्पद्यते। यथा 'गङ्गायां घोषः' इत्यादौ। व्यञ्जकत्वमार्गे तु यदर्थोऽर्थान्तरं द्योतयति तदा स्वरुपं प्रकाशयन्नेवासावन्यस्य प्रकाशकः प्रतीयते प्रदीपवत्। यथा - 'लीलाकमलपत्राणि गणयामास पार्वती' इत्यादौ। यदि च यत्रातिरस्कृतस्वरुपप्रतीतिरर्थोऽर्थान्तरं लक्षयति तत्र लक्षणाव्यवहारः क्रियते। तदेवं सति लक्षणैव मुख्यः शब्दव्यापार इति प्राप्तम्। यस्मात्प्रायेणैव वाक्यानां वाच्यव्यतिरिक्ततात्पर्यविषयार्थावभासित्वम्।

ननु त्वत्पक्षेऽपि यदार्थो व्यङ्ग्यत्रयं प्रकाशयति तदा शब्दश्य कीदृशो व्यापारः ? उच्यते - प्रकरणाद्यवच्छिन्नशब्दवशेनैवार्थस्य तथाविधं व्यञ्जकत्वमिति शब्दस्य तत्रोपयोगः कथमपह्नूयते।

विषयभेदोऽपि गुणवृत्तिव्यञ्जकत्वयोः स्पष्ट एव। यतो व्यञ्जकत्वस्य रसादयोऽलङ्कारविशेषा व्यङ्ग्यरुपावच्छिन्नं वस्तु चेति त्रयं विषयः। तत्र रसादिप्रतीतिर्गुणवृत्तिरिति न केनचिदुच्यते न च शक्यते वक्तुम्। व्यङ्ग्यालंकारप्रतीतिरपि तथैव। वस्तु चारुत्वप्रतीतये स्वशब्दानयिधेयत्वेन यत्प्रतिपादयितुमिष्यते तद् व्यङ्ग्यम्। तच्च न सर्वं गुणवृत्तेः विषयः प्रसिद्ध्यनुरोध्यामपि गौणानां शब्दानां प्रयोगदर्शनात्। तथोक्तं प्राक्। यदपिच गुणवृत्तेर्विषयः तदपि च व्यञ्जकत्वानुप्रवेशेन। तस्मात् गुणवृत्तेरपि

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व्यञ्जकत्वस्यात्यन्तविलक्षणत्वम्। वाचकत्वगुणवृत्तिविलक्षणस्यापि च तस्य तदुभयाश्रयत्वेन व्यवस्थानम्।

व्यञ्जकत्वं हि क्वचिद्वाचकत्वश्रयेण व्यवतिष्ठते, यथा विवक्षितान्य-परवाच्ये ध्वनी। क्वचित्तु गुणवृत्त्याश्रयेण यथा अविवक्षितवाच्ये ध्वनी। तदुभयाश्रयत्वप्रतिपादनायैव च ध्वनेः प्रथमतरं द्वौ प्रभेदानुपन्यस्तौ। तदुभया-श्रितत्वाच्च तदेकरुपत्यं तस्य न शक्यते वक्तुम्। यस्मान्न तद्वाचकत्वै-करुपमेव, क्वचिल्लक्षणाश्रयेण वृत्तेः। न च लक्षणैकरुपमंवान्यत्र वाचकत्वा-श्रयेण व्यवस्थानात्। न चोभयधर्मत्वेनैव तदेकैकरुपं न भवति। यावद्वाच-कत्वलक्षणादिरुपरहित शब्दधर्मत्वेनापि। तथा हि गीतध्वनोनामपि व्यञ्जकत्वमस्ति रसादिविषयम्। न च तेषां वालकत्वं लक्षणा वा कथञ्चिल्लक्ष्यते। शब्दादन्यत्रापि विषये व्यञ्जकत्वस्य दर्शनात् वाचकत्वादि शब्दधर्मप्रकारत्वमयुक्तं वक्तुम्। यदि च वाचकत्वलक्षणादीनां शब्दप्रकाराणां प्रसिद्धप्रकारविलक्षणत्वेऽपि व्यञ्जकत्वं प्रकारत्वेन परिकल्प्यते तच्छब्दस्यैव प्रकारत्वेन कस्मान्न परिकल्प्यते।

7.2 TRANSLATION

Guṇavṛtti (Indication) is found in both word and sense. It is based on metaphorical application (Upacāra) and secondary sense (Lakṣaṇā). The suggestiveness (व्यञ्जकत्व) is distinct from it from the points of view of nature and of scope. Indication is the name given to a verbal operation which does not operate in the main. But suggestiveness on the other hand is a verbal function which proceeds in the main. The apprehension of the threefold suggested meaning arising from the expressed does not have the least possibility of being subordinate.

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There is another difference regarding their nature: Indication should be considered denotation itself and is a subordinate verbal function. This is a case of 'expressedness' suggestion has already been proved different form denotation. When another sense in Guṇavṛtti is conveyed, the first sense transforms itself into one indicated meaning as in the statement, 'गङ्गायां घोषः'. In the path of suggestiveness, when one meaning conveys another, the first meaning keeps its individuality while conveying the other even like a lamp, as in the statement, 'लीलाकमलपत्राणि गणयामास पार्वती'. If in the instance where the meaning conveys another one, without losing its importance, it is as good as saying that indication itself is the primary function of the word. It may be said in general, that every sentence does possess the potency of conveying a purport over and above the sense of denotation of individual words.

Then raises another question - "Even granting your contention, what is the actual verbal function involved when a meaning conveys the threefold suggested idea ? The answer is that the sense therein obtains the said suggestiveness only due to the words helped by context etc. Therefore how can any one brush aside the issue of words in such suggestion ?

The difference in respect of the content between indication and suggestiveness is vivid. For in the case of suggestiveness, the scope is threefold - namely sentiments etc., specific figures of speech and suggested matter.

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Regarding Rasa, no one can afford to say that the grasping of sentiments etc. is the same as indication.

The samething applies to the flash of Alaṅkāra. With regard to suggested matter, that alone is suggested therein which is meant to be conveyed by the poet by a process quite different from denotation, when he realises that the charm that he intends to convey cannot be realised through denotation only. The scope of indication does not cover all these as we can see several instances of indication which are based on convention or usage. This has been already pointed out. If any beauty could be felt in indication it is only due to the presence of suggestive element found therein. Hence these two indication and suggestion are far apart from one another. In reality it may be said that suggestiveness differs no doubt from indication and denotation but it is also based on each of them.

Suggestiveness depends sometimes on 'expressiveness' as in further extending expressed sense (विवक्षितान्यपरवाच्य) and in अविवक्षितवाच्यध्वनि (unintended expressed sense) it depends upon indication (गुणवृत्ति) since Dhvani has two fold basis, it can hardly be said to have one form because it banks on expressiveness (denotation) and on Lakṣaṇā (indication). It should not be contended that suggestiveness which is assisted by these two could be identical with either. For, it derives help from indication, it cannot be identical with denotation. And since it derives help from denotation (expressiveness), it canot be identical

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with indication alone. Since it imbibes the features of both, it cannot be known by either of them. Further, it shares the characteristics of sound which does not have the verbal potency of denotation and indication. Sounds of music do have suggestiveness with reference to sentiments etc. but they do not have either denotation or indication.

More over, one can come across suggestiveness even in instances which are not words. It is wrong to consider it as a form of verbal operations like denotation. Though suggestiveness is different from denotation and indication of words, why should it be considered another form of verbal function itself ? Why should it not be considered on that score as a form of word itself ?

8.1 पाठ्यभागः - मीमांसकाभिप्राय विवेचना

तदेवं शाब्दव्यवहारे त्रयः प्रकाराः - वाचकत्वं, गुणवृत्तिः व्यञ्जकत्वं च। तत्र व्यञ्जकत्वे यदा व्यङ्ग्यप्रधान्यं तदा ध्वनिः तस्य चाविवक्षितवाच्यो विवक्षितान्यपरवाच्योश्चेति द्वौ प्रभेदावनुक्रान्तौ प्रथमतरं तौ सविस्तरं निर्णीतौ।

अन्यो ब्रूयात् - ननु विवक्षितपरवाच्ये ध्वनौ गुणवृत्तिज्ञा नास्तीति यदुच्यते तद्युक्तम्। यस्माद्वाच्यवाचकप्रतीतिपूर्विका यत्रार्थान्तरप्रतिपत्तिस्तत्र कथं गुणवृत्ति व्यवहारः ? न हि गुणवृत्तौ यदा निमित्तेन केनचिद्विषयान्तरे शब्द आरोप्यते अत्यन्ततिरस्कृतस्वार्थः यथा - "अग्निर्माणवक्त" इत्यादौ, यदा वा स्वार्थमंशेनापरित्यजंस्तत्संबन्धद्वारेण विषयान्तरमाक्रामति, यथा - 'गङ्गायां घोषः' इत्यादौ तदा विवक्षितवाच्यत्वमुपपद्यते। अत एक्च विवक्षितान्यपरवाच्ये ध्वनौ वाच्यवाचकयोर्द्वयोरपि स्वरुपप्रतीतिरर्थावगमनं च

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दृश्यत इति व्यञ्जकत्वव्यवहारो युक्त्यनुरोधी। स्वरुपं प्रकाशयन्नेव परावभासक व्यञ्जक इत्युच्यते। तथा विधे विषये वाचकत्वस्यैव व्यञ्जकत्वमिति गुणवृत्तिव्यवहारो नियमेनैव न शक्यते कर्तुम्। अविवक्षितवाच्यस्तु ध्वनिर्गुणवृत्तेः कथं भिद्यते। तस्य प्रभेदद्वये गुणवृत्तिप्रभेदद्वयरुपता लक्ष्यत एव यतः।

अयमपि न दोषः। यस्मादविवक्षितवाच्यो ध्वनिः गुणवृत्तिमार्गाश्रयोऽपि भवति न तु गुणवृत्तिरुप एव। गुणवृत्ति व्यञ्जकत्वशून्यापि दृश्यते। व्यञ्जकत्वं च यथोक्तचारुत्वहेतुं व्यङ्ग्यं विना न व्यवतिष्ठते। गुणवृत्तिस्तुवाच्यधर्माश्रयेणैव व्यङ्ग्यमात्राश्रयेण चाभेदोपचाररुपा सम्भवति, यथा 'तीक्ष्णत्वादग्निर्माणवकः', 'अह्लादकत्वाच्चन्द्र' एवास्या मुखमित्यादौ। यथा च 'प्रिये जने नास्ति पुनरुक्तम्' इत्यादौ। यापि लक्षणरुपा गुणवृत्तिः सापि उपलक्षणीयार्थसंबन्धमात्राश्रयेण चारुरुपव्यङ्ग्यप्रतीतिं विनापि सम्भवत्येव, यथा - 'मञ्चाः क्रोशन्तीत्यादौ' विषये।

यत्र तु सा चारुरुपव्यङ्ग्यप्रतीतिहेतुस्तत्रापि व्यञ्जकत्वानुप्रवेशेनैव वाचकत्ववत्। असम्भविना च अर्थेन यत्र व्यवहारः, यथा 'सुवर्णपुष्पां पृथिवीम्' इत्यादौ तत्र चारुरुपव्यङ्ग्यप्रतीतिरेव प्रयोजनिकेति तथा विधेऽपि विषये गुणवृत्तौ सत्यामपि ध्वनिव्यवहार एव युक्त्यनुरोधी, तस्मादविवक्षितवाच्ये ध्वनौ द्वयोरपि प्रभेदयोः व्यञ्जकत्वविशेषविशिष्टा गुणवृत्तिर्न तु तदेकरुपा सहृदयहृदयाह्लादिनी प्रतीयमाना। प्रतीति हेतुत्वाद्विषयान्तरे तद्रूयशून्यायाश्च दर्शनात्। एतच्च सर्वे प्राक्सूचितमपि स्फुटतरप्रतीतये पुनरुक्तम्।

अपि च व्यञ्जकत्वलक्षणो यः शब्दार्थयोर्धर्मः सः प्रसिद्धसंबन्धानुरोधीति न कश्चिद्विमतिविषयतामर्हति। शब्दार्थयोर्हि प्रसिद्धो यः संबन्धी वाच्यवाचकभावाख्यस्तमरुन्धान एव व्यञ्जकत्वलक्षणव्यापारः सामग्रयन्तरसंबन्धादौपाधिकः प्रवर्तते। अत एव वाचकत्वात्तस्य विशेषः। वाचकत्वं हि शब्दविशेषस्य नियत आत्मा व्युत्पत्तिकालादारभ्य तदविनाभावेन तस्य प्रसिद्धत्वात्। स त्वनियतः औपाधिकत्वात्। प्रकरणद्यवच्छेदेन

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तस्य प्रतीतेरितरथा त्वप्रतीतेः। ननु यद्यनियतस्तत्किं तस्य स्वरुपपरीक्षया। नैषः दोषः यतः शब्दात्मनि तस्यानियतत्वं न तु स्वे विषये व्यङ्ग्यलक्षणे। लिङ्गत्वन्यायश्चास्य व्यञ्जकभावस्य लक्ष्यते। यथा हि लिङ्गत्वमाश्रयेषु नियतावभासं इच्छाधीनत्वात् स्वविषयाव्यभिचारि च तथैवेदं यथा दर्शितं व्यञ्जकत्वम्। शब्दात्मनि नियतत्त्वादेव च तस्य वाचकत्व प्रकारता न शक्या कल्पयितुम्। यदि हि वाचकत्वप्रकारता तस्य भवेतच्छब्दात्मनि नियततापि स्याद्वाचकत्वत्। स च तथाविध औपाधिकधर्मः शब्दानामौत्पत्तिकशब्दार्थ संबन्धवादिना वाक्यतत्त्वविदा पौरुषापौरुषेययोः वाक्ययोः विशेषं अभिदधता नियमेनाभ्युपगन्तव्यः। तदनभ्युपगमे हि तस्य शब्दार्थसंबन्धनित्यत्वे सत्यप्यपौरुषेययोः वाक्ययोरर्थप्रतिपादने निर्विशेषत्वं स्यात्। तदभ्युपगमे तु पौरुषेयाणां वाक्यानां पुरुषेच्छानुविधानसमारोपितौपाधिकव्यापारान्तराणां सत्यपि स्वाभिधेयसंबन्धपरित्यागे मिच्यार्थतापि भवेत्।

दृश्यते हि भावानामपरित्यक्तस्वस्वभावानामपि सामग्र्यन्तर संपात संपादितौपाधिकव्यापारान्तराणां विरुद्धक्रियत्वम्। तथा हि हिममयूरव प्रभृतीनां निर्वापितसकलजीवलोकं शीतलत्वमुद्वहतामेव प्रियाविरहदहनदह्य-मानमानसैर्जनैरालोक्यमानानां सतां सन्तापकारित्वं प्रसिद्धमेव। तस्मात्पौरुषे-याणां वाक्यानां सत्यपि नैसर्गिकेऽर्थसंबन्धे मिथ्यार्थत्वं समर्थयितुमिच्छता वाचकत्वव्यतिरिक्तं किञ्चिद्रूपमौपाधिकं व्यक्तमेवाभिधानीयम्। तच्च व्यञ्ज-कत्वादृते नान्यत्। व्यङ्ग्य प्रकाशनं हि व्यञ्जकत्वम्। पैरुषेयाणि वाक्यानि प्राधान्येन पुरुषाभिप्रायमेव प्रकाशयन्ति। स च व्यङ्ग्य एव न त्वभिधेयः। तेन सहाभिधानस्य वाच्यवाचकतालक्षणसंबन्धाभावात्।

नन्वनेन न्यायेन सर्वेषामेव लौकिकानां वाक्यानां ध्वनिव्यवहारः प्रसक्तः। सर्वेषामप्यनेन न्यायेन व्यञ्जकत्वात् सत्यमेतत्। किंतु वक्त्र-भिप्रायप्रकाशनेन यदू व्यञ्जकत्वं तत्सर्वेषां एव लौकिकानां वाक्याना-मविशिष्टम्। तत्तु वाचकत्वान्न भिद्यते, व्यङ्ग्यं हि तत्रनान्तरीयकतया व्यवस्थितम्, न तु विवक्षितत्वेन। यस्य तु विवक्षितत्वेन व्यङ्ग्यस्य स्थितिः तद्व्यञ्जकत्वं ध्वनिव्यवहारस्य प्रयोजकम्। यत्त्वभिप्रायविशेषरुपं व्यङ्ग्यं

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शब्दार्थाभ्यां प्रकाशते तद्भवति विवक्षितं तात्पर्येण प्रकाश्यमानं सत्। किंतु तदेव केवलमपरिमितविषयस्य ध्वनिव्यवहारस्य न प्रयोजकमव्यापकत्वम्। तथा दर्शितभेदत्रयरुपं तात्पर्येण द्योत्यमानमभिप्रायरुपमनभिप्रायरुपं च सर्वमेव ध्वनिव्यहारस्य प्रयोजकमिति यथोक्तव्यञ्जकत्वविशेषे ध्वनिलक्षणे नातिव्याप्तिः न चाव्याप्तिः। तस्मात् वाक्यतत्त्वविदां मतेन तावद्व्यञ्जकत्वलक्षणः शब्दः व्यापारो न विरोधी प्रत्युतानुगुण एव लक्ष्यते।

परिनिश्चितनिरणभ्रंशशब्दब्रह्मणां विपश्चितां मतमाश्रित्यैव प्रवृत्तोऽयं ध्वनिव्यवहार इति तैः सह किं विरोधाविरोधौ चिन्त्येते। कृत्रिम शब्दार्थसंबन्धवादिनां तु युक्तिविदां अनुभवसिद्ध एवायं व्यञ्जकभावः शब्दानमर्थान्तराणामिवाविरोधश्चेति न प्रतिक्षेप्यपदवीमतरति।

8.2 TRANSLATION

It is clear that there are three functions of words namely, denotation, indication and suggestiveness. Only when the suggested sense is dominant one in an instance of suggestiveness, it can afford to be suggestion. This is divided into two main types namely अविवक्षितवाच्य (unintended expressed meaning) and विवक्षितान्यपरवाच्य (further extending expressed meaning). These have been already covered in detail.

The objection is, that there is no element of indication in suggestion in विवक्षितान्यपरवाच्य since it is hardly possible to speak of indication in the possibility of a second meaning becoming apprehended over and above the apprehension of the expressed meaning. It is known that there are two kinds of secondary signification, (i) usage of a

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word to present a second meaning because of some reason and in such a manner that the principal meaning becomes entirely hidden as in the example, 'The student is verily a fire'. (ii) usage of a word in such a way that the principal sense is retained only is some mesure while another sense is conveyed as one comes accross in such examples as 'A hamlet in the Ganges', could be known. In both these instances the principal meaning is not at all meant in full. As such in suggestion with intended but further extending expressed meaning विवक्षितान्यपरवाच्य, where the principal idea is fully meant and the denotative word itself presents another meaning also, one should speak of suggestiveness. Suggester is that which hightens itself along with throwing light upon the objects. In the instances given above, denotation itself has suggestiveness also and indication is hardly applicable to them. In case one is to know the difference between suggestion with unintended expressed meaning (विवक्षितान्यपरवाच्य) and indication, the very same two forms of indication referred to above form the two forms of the suggestion also.

It should be remembered that there is no flaw involved here. Though अविवक्षितवाच्य could operate in the presence of indication, it will not assume the form of indication. Because, there is every likelihood of indication having no suggestive element at all, which alone is the cause for experiencing beauty, as has been already expounded. The metaphorical attribution of identity, shares the features of expressed meaning. In the example, 'अग्निः

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माणवक:', the student may be ill-tempered or may have the temperament of fire. If face of the heroine is referred to as moon, it is because of its pleasing nature. The second form of indication (Lakṣaṇā) is also possible if there were to be some connection with the secondarily indicated sense though there is no apprehension of the suggestive element having beauty. eg., 'मञ्चा: क्रोशन्ति'

All the same one cannot rule out the possibility of indication also becoming a source of apprehension of suggested idea full of apprcciable beauty. But it must be realised that it is due to having suggestiveness very similar to the one found in denotation. In such instances where we have a treatment of events hard to occur as in 'सुवर्णपुष्पां पृथ्वी' etc. the treatment is justified only because there is the presence of charming suggested sense though there is also indication is such a situation. Hence in the 'अविवक्षितवाच्य ध्वनि', in its both the varieties 'अर्थान्तरे संक्रमित वाच्य' and 'अत्यन्ततिरस्कृतं वाच्य'. There is every possibility of Guṇavṛtti being present in such a situation, which is characterised by the same suggestiveness. But it must be remembered that they are not identical and suggestivity lends much delight to the connoisseurs. It is reiterated despite its being explained earlier only for making the point very vivid.

Suggestiveness which is not restricted as being the adjunct on the expressed-expressive relation of a restricted nature as being governed by Saṅketa, can not be regarded as having a different ground. It is wellknown that suggestive

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potency of word follows the path of the well-known conventional relation of word to meaning which has the relationship of denoter-denoted. It operates as an adjunct due to its contact with the material. This is he reason why it is different from 'expressiveness', which is of a specific nature of the word because it is known to be inseparably associated with it right from the beginning. It has no restriction. Since it is a kind of an adjunct, it is known due to the association with situation etc. It cannot be understood in any otherway.

An objection may be raised in this context, why should its nature be ascertained since it is of an unrestricted nature ? It should not be considered a flaw because it is unrestricted in the natrue of the word (Saṅketa), but not in its own nature as the suggested meaning. This suggestiveness is akin to Linga (hetu in Anumāna). The latter is unrestricted as regards the substrata since it is dependent on the intention of the person and it never becomes idle to its related object. This is suggestiveness. It is unrestricted so far as form of the word is concerned. Hence it cannot be thought of as a category of expressiveness. Had it been a category of expressiveness, it would have certainly entertained specific restriction so far as the nature of this word is concerned in the same way as the expressiveness would. The Mīmāṃsakas who accept a relation between the word and meaning and who differentiate Pauruṣēya and Apauruṣēya sentences, have to necessarily accept the adjunct in case of the word because

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otherwise they cannot differentiate one from the other, i.e., Pauruṣeya and Apauruṣeya sentences in conveying a meaning since the relation between the word and meaning is considred by them to be of permanent nature. If this were to be accepted in the case of 'पौरुषेय' sentences which have also the other function of the nature of an adjunct super imposed on following the speaker's intention, there would be false apprehension even when they are divested of their relation with their own meaning.

Instances are not rare at all to expect the contradictory effect so far as the objects having another function of the nature of an adjunct given rise to due to the presence of other material even though they have not forsaken their own nature. For example, the cool beams of moon and such other objects which alleviate the heat of the world through their enlivening coolness are attributed with intense pain to beholders who are afflicted by the pangs of separation from their dearest ones. One who advocates the theory that the relation of word to its meaning is natural and eternal, have to reconcile for the meaning of some adventitious element which may belong to words and which is different from denotater, if he has to accept the falsity in human utterances. It is suggestiveness. Suggestiveness is nothing but the communication of whatever is suggested. Words used by human beings communicate in the main what the speaker wants to inform. That intention is to be

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considered as suggested and not denoted, since the relation of denoter-denoted seldom applies to the intention and the word.

If we are to view this way are we to suppose that all sentences that are being used in the world may have to be viewed as suggestive since all sentences, it is held contain suggestiveness? The objection raised is really valid in some respects. No doubt it is true that suggestiveness of the speaker's intention is applicable to all words that are being used by human beings. But this suggestiveness is the same as denotation itself. Both the suggested and the denoted are so intimetely connected with each other and the suggestion is not meant as exclusively important. This view alone entitles an idea to get the appellation of suggestions. If what the speaker means were to be shining through words and senses and were meant as significant, it could be only if it is directed so as to convey the suggsted exclusively. We do not think that this suggestiveness would be sufficient to substantiate all instances brought under the domain of suggestion. Because its domain is unlimited while that of the suggestiveness previously referred to is very much limited. The conclusion is inevitable when the threefold suggested idea is principal, it will be called suggestion. The definition of suggestion comprising suggestiveness as accounted earlier does not commit the fallacy of either too wide a definition or too narrow a definition. Thus the verbal potency of suggestiveness is in full agreement with Mīmāṃsaka theory of sentences.

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With regard to grammarians view, it may be said that that very expression 'suggestion' has been borrowed and applied into the field of poetics, they hold the view that sound in its eternal nature of sphota is akin to ultimate Reality itself. This is only suggested and never expressed.

9.1 पाठ्यभागः - तार्किकाणां वादविमर्शा

वाचकत्वे हि तार्किकाणां विप्रतिपत्तयः प्रवर्तन्ताम्, किमिदं स्वाभाविकं शब्दानां आहोस्वित् सामयिकमित्याद्याः। व्यञ्जकत्वे तत्पृष्ठभाविविभावान्तरसाधारणे लोकप्रसिद्ध एवानुगम्यमाने को नाम विमतीनामवसरः ? अलौकिकेह्यर्थे तार्किकाणां विमतयो निखिलाः प्रवर्तन्ते न तु लौकिके। न हि नीलमधुरादिषु अशेषलोकेन्द्रियगोचरे बाधारहिते तत्त्वे परस्परं विप्रतिपन्ना दृश्यन्ते। न हि बाधारहितं नीलं नीलमिति ब्रुवन्नपरेण प्रतिषिध्यते नैतन्नीलं पीतमेतदिति। तथैव व्यञ्जकत्वं वाचकानां शब्दानां अवाचकानां च गीतध्वनीनां अशब्दरुपाणां च चेष्टादीनां यत्सर्वेषां अनुभवसिद्धमेव तत्वेनापह्नूयते। अशब्दमर्थं रमणीयं हि सूचयन्तो व्यवहारास्तथा व्यापारा निबद्धाश्चानिबद्धाश्च विदग्धपरिषत्सु विभाव्यन्ते। तानुपहास्यमात्मनः परिहरन् कोऽतिसंदधीत सचेताः।

अथ ब्रूयात्, अस्त्यतिसन्धानावसरः व्यञ्जकत्वं गमकत्वं तच्च लिङ्गत्वमतश्च, व्यङ्ग्यप्रतीतिर्लिङ्गिप्रतीतिरेवेति लिङ्गिलिङ्गिभावः एव तेषां व्यङ्ग्यव्यञ्जकभावो नापरः कश्चित्। अतश्चैतदवश्यमेव बोद्धव्यं यस्माद्वक्त्रभिप्रायापेक्षया व्यञ्जकत्वमिदानीमेव त्वया प्रतिपादितं वक्त्रभिप्रायश्चानुमेयरुप एव।

अत उच्यते-नन्वेवमपि यदि नाम स्यात्तत्किं नश्छिन्नम् ? वाचकत्वगुणवृत्तिव्यतिरिक्तो व्यञ्जकत्वलक्षणः शब्दव्यापारोऽस्तीत्यस्माभिरभ्युपगतम्। तस्य चैवमपि न काचित् क्षतिः। तद्धि व्यञ्जकत्वं लिङ्गत्वमस्तु अव्यद्वा।

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सर्वथा प्रसिद्धशाब्दप्रकारविलक्षणत्वं शब्दव्यापारविषयत्वं च तस्यास्तीति नास्त्येवावयोर्विवादः। न पुनरयं परमार्थो यद्व्यञ्जकत्वं लिङ्गत्वमेव सर्वत्र व्यङ्ग्यप्रतीतिश्च लिङ्गिप्रतीतिरेवेति।

कदापि स्वपक्षसिद्धयेऽस्मदुक्तमनूदितं त्वया वक्त्रभिप्रायस्य व्यङ्ग्यत्वेनाभ्युपगमात्तत्प्रकाशने शब्दानां लिङ्गत्वमेवेति तदेतद्यथास्माभिरभिहितं तद्विभज्य प्रतिपाद्यते। श्रूयताम् - द्विविधो विषयः शब्दानां - अनुमेयः प्रतिपाद्यश्च। तत्र अनुमेयो विवक्षालक्षणः। विवक्षाच शब्दस्वरुपप्रकाशनेच्छा शब्देनार्थप्रकाशनेच्छाचेति द्विप्रकारा। तत्राद्या न शाब्दव्यवहाराङ्गम्। सा हि प्राणित्वमात्रप्रतिपत्तिफला। द्वितीया तु शब्दविशेषावधारणावसितव्यवहितापि शब्दकरणव्यवहारनिबन्धनम्। ते तु द्वे अप्यनुमेयो विषयः शब्दानाम्। प्रतिपाद्यस्तु प्रयोक्तुरर्थप्रतिपादनसमीहाविषयीकृतोऽर्थः।

स च द्विविधः वाच्यः व्यङ्ग्यश्च। प्रयोक्ता हि कदाचित् स्वशब्देनार्थं प्रकाशयितुं समीहते कदाचित्स्वशब्दानभिधेयत्वेन प्रयोजनापेक्षया कयाचित्। स तु द्विविधोऽपि प्रतिपाद्यो विषयः शब्दानां न लिङ्गितया स्वरुपेण प्रकाशते, अपि तु कृत्रिमेणाकृत्रिमेणवा संबन्धान्तरेण। विवक्षाविषयत्वं हि तस्यार्थस्य शब्दैर्लिङ्गितया प्रतीयते न तु स्वरुपम्। यदि हि लिङ्गितया तत्र शब्दानां व्यापारः स्यात्तच्छदार्थे सम्यङ्मिथ्यात्वादि विवादा एव न प्रवर्तेरन् धूमादिलिङ्गानुमेयान्तरवत्। व्यङ्ग्यश्चार्थो वाच्यसामर्थ्याक्षिप्ततया वाच्यवच्छब्दस्य सम्बन्धी भवत्येव। साक्षादसाक्षाद्भावो हि संबन्धस्याप्रयोजकः। वाच्यवाचकभावाश्रयत्वं च व्यञ्जकत्वस्य प्रागेव दर्शितम्। तस्माद्वक्त्रभिप्रायरुप एव व्यङ्ग्ये लिङ्गतया शब्दानां व्यापारः। तद्विषयीकृते तु प्रतिपाद्यतया। प्रतीयमाने तस्मिन् अभिप्रायरुपेऽनभिप्रायरुपे च वाचकत्वेनैव व्यापारः संबन्धान्तरेण वा। न तावद्वाचकत्वेन यथोक्तं प्राक्। संबन्धान्तरेण व्यञ्जकत्वमेव। न च व्यञ्जकत्वं लिङ्गत्वरुपमेव आलोकादिष्वन्यथा दृष्टत्वात्। तस्मात् प्रतिपाद्यो विषयः शब्दानां न लिङ्गित्वेन संबन्धी वाच्यवत्। यो हि लिङ्गित्वेन तेषां संबन्धी यथा दर्शितो विषयः स न वाच्यत्वेन प्रतीयते, अपि तु उपाधित्वेन। प्रतिपाद्यस्य च विषयस्य लिङ्गित्वे तद्विषयाणां विप्रतिपत्तीनां लौकिकैरेव क्रियमाणानामभावः प्रसज्येतेति। एतच्चोक्तमेव।

यथा च वाच्यविषये प्रमाणान्तरानुगमेन क्वचित्क्रियमाणायां तस्य

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प्रमाणान्तरविषयत्वे सत्यपि न शब्दव्यापारविषयताहानिः तद्व्यङ्ग्यस्यापि। काव्यविषये च व्यङ्ग्यप्रतीतीनां सत्यासत्यात्त्वनिरुपणस्याप्रयोजकत्वमेवेति तत्र प्रमाणान्तरव्यापार परीक्षोपहासायैव सम्पद्यते। तस्माल्लिङ्गिप्रतीतिरेव सर्वत्र व्यङ्ग्यप्रतीतिरिति न शक्यते वक्तुम्।

यत्त्वनुमेयरुपव्यङ्ग्यविषयं शब्दानां व्यञ्जकत्वं तद्ध्वनिव्यवहारस्या-प्रयोजकम्। अपि तु व्यञ्जकत्व लक्षणः शब्दानां व्यापार औत्पत्तिकशब्दार्थ-संबन्धवादिनाप्यभ्युपगन्तव्य इति प्रदर्शनार्थमुपन्यस्तम्। तद्धि व्यञ्जकत्वं कदाचिल्लिङ्गत्वेन कदाचिद्रूपान्तरेण शब्दनां वाचकानामवाचकानां च सर्ववादिभिः अप्रतिक्षेप्यमित्ययमस्माभिर्यत्न आरब्धः। तदेवं गुणवृत्तिवाचक-त्वादिभ्यः शब्दप्रकारेभ्यो नियमेनैव तावद्विलक्षणं व्यञ्जकत्वम्। तदन्तः-पातित्वेऽपि तस्य हठादभिधीयमाने तद्विशेषस्य ध्वनेर्यत्प्रकाशनं विप्रतिपत्ति-निरासाय सहृदयव्युत्पत्तये वा तत्क्रियमाणमनतिसन्धेयमेव। न हि सामान्य-मात्रलक्षणेन उपयोगिविशेषलक्षणानां प्रतिक्षेपः शक्यः कर्तुम्। एवं हि सत्तामात्रलक्षणे कृते सकलसद्वस्तुलक्षणानां पौनरुक्त्यप्रसङ्गः। तदेवम् -

विमतिविषयो य आसीन्मनीषिणां सततमविदितसतत्त्वः।

ध्वनिसंज्ञितः प्रकारः काव्यस्य व्यञ्जितः सोऽयम्।।

9.2 TRANSLATION

Taking the system of logicians, it may be observed that the theory of suggestion does not clash with their view. They are of the view that the relationship between a word and its meaning is created by man. That means to say it is conventional. Suggestiveness according to them is well within the human experience and that it could be experienced not only in sense but also in words. There is no need hence, to counter-argue with them. They hold different opinion only with regard to denotation. Is this a natural potency (स्वाभाविकं शब्दानां) or a man made one (सामयिकं). But

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there is no need to conflict the opinion with regard to suggestiveness, for the latter arises through denotation. All the same it is found also in other places even when denotation is not found. Hence the experience of suggestiveness is universal. Then what is the controversy? The controversy lies only in viewing the imperceptible objects and it does not pertain to perceptible ones. The logicians does not believe in refuting 'This is black' and 'This is sweet'. When once the object is perceived as being black and is uttered so by one, the logician would never oppose and say 'This is no black, this is yellow'. In the same way if suggestiveness is found by experience to exist in words which are denotative, in words of music etc. which cannot be denotative at all, so also in gestures which are not words at all, no one can deny it. Turns of expression in verse and prose as well which are quite suggestive of non-denoted beautiful meanings are known in scholarly assemblies and such other congregations. Unless a man wants to become a laughing stock, no man of taste can close his ears to their suggestions.

But the logician's objection is as follows : It is true that in the instances referred to, there would be suggestiveness but this is no other than implication and this implication is the same as the state of inferential problems. Thus the apprehension of the suggested idea is one and the same with the inferential knowledge. That means to say the relation that subsists between the suggester and the suggested is nothing but the relation that subsists between the probans and probandum. Hence as you yourself have declared that the words do possess suggestiveness as related

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to the speaker's intention and that the speaker's intention is inferable only.

This is answered in the following way : There is nothing objectionable even if this view were to be true. All that is reiterated here is that suggstiveness is a verbal potency quite distinct from denotation and indication and that our stand will not alter even in case we accept again alleged view on us. Whether it is calld suggestiveness, an inferential probans or by any other name, the position that we will have no reason at all for any controversy between us. But in reality, suggestiveness is not the same as the state of an inferential probans and further all apprehension of the suggested idea is not the same as inferential knowledge.

You have made use of our own words in defending your stand. You have stated that the speaker's intention is certainy implied and that such implication is the same as the state of an inferential probans. We would like to explain our stand to your benefit. The scope of words is of two types, namely inferable and denotative. The first one is always of the nature of the speaker's intention. The speaker's intention is in turn divided into two namely, desire to utter words for their own sake or for conveying meaning through words. Of these two, the first type of speaker's intention does not play any role in verbal discourse. All that it does is only to differentiate between an animal and non-animal. The second type has to play the role of a near cause in verbal discourse though it is converted into remote due to several factors coming in between the utterance of a word and the

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understanding of its meaning. Both these are inferable from words.

It must be known that the denotative scope of words pertains to meaning itself which is the aim of the speaker's desire to convey meaning. It is also of two types, namely the expressed and the suggested. The speaker uses words in order to convey his meaning directly through them. Thus we have the expressed meaning or he may use words which do not directly convey his meaning in order to achieve some purpose. This would give rise to the suggested meaning. But these types of the denotative scope of words seldom appear as probandum of any inference based on words. The relationship that subsists between word and such denotative matter can never be inference whether it is conventional or otherwise so far as relationship is concerned. Only the aspect of speaker's intention to use words or meaningful words that can offord to be inferable and never the meaning itself so as to become the probandum of an inference having words for its probans. There is no scope for doubting whether any meaning is correct or otherwise. When the probandum for example, i.e., fire is inferred from the probans, i.e., smoke, there can be no doubt at all regarding the existence of fire. It is wellknown that the suggested meaning is conveyed through the expressed and hence it is related to the word in the same way as the expressed sense. Whether it be direct or remote, it cannot be differentiating condition of a relationshp. Suggestiveness is related to denotation. As a result what could be concluded is that the

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words will have the state of an inferential proban only while implying the speaker's intention and that the meanings signified by the words are only due to the verbal potency of denotation and not at all inference. If we look at the instances of meanings which are suggesting a word, there may be possibility of intention or may not be there at all. How can we say that all such meanings are conveyed by denotation only or is it that should we assume some other function ? It was stated earlier that the potency of denotation alone can not explain the suggested meaning. The other function that we have to postulate is suggestiveness only. There can not be possibility of co-extension between suggestiveness and the inferential probans, since their nature is quite different. The former exists in objects like light and the latter is absent there. In the same way as the denoted idea of word is different from the probandum of an inference, so also the suggested idea is different from it. That which becomes the object of an inferred probandum as noted earlier, does not form what is denoted but constitutes only an attribute of what is denoted. If the denoted meaning also were to be considered inferable as probandum, there would arise no opportunity for any difference of opinion regarding it in the word. Such differences are well within our knowledge and the same has been explained earlier.

It is quite natural to expect one recline somtimes on inference or other instruments of knowledge while determining the truth of an expressed meaning. Despite its

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coming well within the range of other instruments of knowledge it does not suffer even to a little extent since it is an object of the verbal power of denotation. In reality, vain indeed is the attempt to determine the question of logical truth and falsity with regard to suggestivity or suggested meaning. Hence indeed it would be foolish to enter into discussions regarding different instruments of knowledge applicable in this context. It may be concluded that it is futile to identify the apprehension of the suggested meaning with the apprehension of the inferred probandum in all cases.

This should not lead to the supposition that the acceptance of the existance of the speaker's intention which is inferable could be called suggestive at all. The reason that could be adduced for the above supposition is only to elicit the support of philosophers who held the view of eternal relationship between word and sound to endorse that suggestiveness is a very special function of words. Lest there should be any mistaken notion about whole system, it may be reiterated that suggestiveness is a potency of words absolutely different from all other power like indication and denotation. The doctrine of suggestiveness would like to show that it is for educating the critics it is propounded. All the divergences of opinion are to be brushed aside on that score. Definitions of particulars cannot be simply dismissed just because general definitions are already available on hand. The definitions of all particular concepts are not mere

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repetitions, it must be known in view of the availability of general defintions. The following verse brings out the truth.

This variety of poetry called suggestion, which had invited controversy on account of its eluding the learned, has been explained.

10.1 पाठ्यभागः - गुणीभूतव्यङ्ग्यस्य विवेचना

कारिका - ३५ प्रकारोऽन्यो गुणीभूतव्यङ्ग्यः काव्यस्य दृश्यते।

यत्रव्यङ्ग्यान्वये वाच्यचारुत्वं स्यात्प्रकर्षवत्।।३५।।

व्यङ्ग्योऽर्थो ललनालावण्यप्रख्यो यः प्रतिपादितस्य प्राधान्ये ध्वनि-रित्युक्तम्। तस्यैव तु गुणीभावेन वाच्यचारुत्वप्रकर्षे गुणीभूतव्यङ्ग्यो नाम काव्यप्रभेदः प्रकल्प्यते। तत्र वस्तुमात्रस्य व्यङ्ग्यस्य तिरस्कृतवाच्येभ्यः शब्देभ्यः प्रतीयमानस्य कदाचिद् वाच्यरुपवाच्यार्थगुणीभावे सति गुणी-भूतव्यङ्ग्यता। यथा -

'लावण्यसिन्धुरपरैव हि केयमत्र
यत्रोत्पलानि शशिना सह संप्लवन्ते।
उन्मज्जति द्विरदकुम्भतटी च यत्र
यत्रापरे कदलिकाण्डमृणालदण्डाः।।'

अतिरस्कृतवाच्येभ्योऽपि शब्देभ्यः प्रतीयमानस्य व्यङ्ग्यस्य कदाचि-द्वाच्यप्राधान्येन चारुत्वापेक्षया गुणीभावे सति गुणीभूतव्यङ्ग्यता। ययोदाहृतम् 'अनुरागवती सन्ध्या' इत्येवमादि। तस्यैव स्वयमुक्त्या। प्रकाशीकृतत्वेन गुणभावः। यथोदाहृतं 'सङ्केतकालमनसं' इत्यादि। रसादिरुपव्यङ्ग्यस्य गुणीभावे रसवदलङ्कारो दर्शितः। तत्र च तेषामधिकारिकवाक्यापेक्षया गुणीभावो विवाहप्रवृत्तभृत्यानुयायिराजवत्। व्यङ्ग्यालंकारस्य गुणीभावो दीपकादिर्विषयः। तथा -

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कारिका - ३६ प्रसन्नगम्भीरपदाः काव्यबन्धाः सुखावहाः।

येच तेषु प्रकारोऽयमेवं योज्यः सुमेधसा।।३६।।

ये चैते परिमितस्वरुपा अपि प्रकाशमानास्तथा रमणीयाः सन्तो विवेकिनां सुखावहाः काव्यबन्धास्तेषु सर्वेष्वेवायं प्रकारो गुणीभूतव्यङ्ग्यो नाम योजनीयः। यथा -

लक्ष्मीर्दुहिता जामाता हरिस्तस्य गृहिणी गङ्गा।

अमृतमृगाङ्कौ च सुतावहो कुटुम्बं महोदधेः।।

कारिका - ३७ वाच्यालङ्कारवर्गोऽयं व्यङ्ग्यांशानुगमे सति।

प्रायेणैव परां छायां बिभ्रल्लक्ष्ये निरीक्ष्यते।।३७।।

वाच्यालङ्कारवर्गोऽयं व्यङ्ग्यांशस्यालङ्कारस्य वस्तुमात्रस्य वा यथायोगमनुगमे सति च्छायातिशयं बिभ्रल्लक्षणकारैरेकदेशेन दर्शितः। स तु तथा रुपः प्रायेण सर्व एव परीक्ष्यमाणो लक्ष्ये निरीक्ष्यते। तथा हि - दीपक-समासोक्त्यादिवदन्योऽप्यलङ्काराः प्रायेण व्यङ्ग्यालङ्कारान्तरवस्त्वन्तर-संस्पर्शिनो दृश्यन्ते। यतः प्रथमं कामपि काव्यच्छविं पुष्यति, कथं हि अतिशययोगिता स्वविषयौचित्येन क्रियमाणा सती काव्ये नोत्कर्षं आवहेत्। भामहेनाप्यतिशयोक्तिलक्षणे यदुक्तम्।

'सैषा सर्वत्रवक्रोक्तिरनयार्थो विभाव्यते।

यत्नोऽस्यां कविना कार्यः कोऽलंकारोऽनया विना।।' इति।

तत्रातिशयोक्तिः यमलङ्कारमाधितिष्ठति कविप्रतिभावशात्तस्य चारुत्वातिशययोगेऽन्यस्य त्वलंकारमात्रतैवेति सर्वालङ्कारशरीरस्वीकरण-योग्यत्वेन अभेदोपचारात्सैव सर्वालंकाररुपेत्ययमेवार्थोऽवगन्तव्यः। तस्याश्चा-लंकारान्तरसंकीर्णत्वं कदाचिद्वाच्यत्वेन कदाचिदू व्यङ्ग्यत्वेन। व्यङ्ग्यत्वमपि कदाचित्प्राधान्येन कदाचिद्गुणभावेन। तत्राद्ये पक्षे वाच्यालंकारमार्गः। द्वितीये तु ध्वनावन्तर्भावः। तृतीये तु गुणीभूतव्यङ्ग्यरुपता। अयं च प्रकारोऽन्ये-

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षामप्यलंकाराणामस्ति तेषां न सर्वविषयः। अतिशयोक्तेस्तु सर्वालंकारविषयोऽपि संभवतीत्ययं विशेषः। येषुचालंकारेषु सादृश्यमुखेन तत्त्वप्रतिलम्भः यथा रुपकोपमातुल्ययोगितानिदर्शनादिषु तेषु गम्यमानधर्ममुखेनैव यत्सादृश्यं तदेवशोभातिशयशालि भवतीति ते सर्वेऽपि चारुत्वातिशययोगिनः सन्तो गुणीभूतव्यङ्ग्यस्यैव विषयः। समासोक्त्याक्षेपपर्यायोक्तादिषु तु गम्यमानांशाविनाभावेनैव तत्त्वव्यवस्थानाद्गुणीभूतव्यङ्ग्यता निर्विवादैव। तत्रच गुणीभूतव्यङ्ग्यत...मलंकाराणां केषांचिदलंकारविशेषगर्भतायां नियमः। यथा व्याजस्तुतेः प्रेयोलंकारगर्भत्वे। केषांचिदलंकारमात्रगर्भतायां नियमः यथा संदेहादीनां उपमागर्भत्वे। केषांनिदलंकारणां परस्परगर्भतापि संभवति। यथा दीपकोपमयोः। तत्र दीपकमुपमागर्भत्वेन प्रसिद्धम्। उपमापि कदाचिद्दीपकच्छायानुयायिनी। यथा मालोपमा। तथा हि 'प्रभामहत्या शिखेयेव दीपः' इत्यादौ स्फुटैव दीपकच्छाया लक्ष्यते। तदेवं व्यङ्ग्यांशसंस्पर्शे सति चारुत्वातिशययोगिनो रुपकादयोऽलंकाराः सर्व एव गुणीभूतव्यङ्ग्यस्य मार्गः। गुणीभूतव्यङ्ग्यत्वं च तेषां तथा जातीयानां सर्वेषामेवोक्तानुक्तानां सामान्यम्। तल्लक्षणे सर्व एवैते सुलक्षिता भवन्ति। एकैकस्य रुपविशेषकथनेन तु सामान्यलक्षणरहितेन प्रतिपादपाठेनैव शब्दा न शक्यन्ते तत्त्वतो निर्ज्ञातुम्। आनन्त्यात्। अनन्ता हि वाग्विकल्पास्तत्प्रकारा एव चालंकाराः। गुणीभूतव्यङ्ग्यस्य च प्रकारान्तरेणापि व्यङ्ग्यार्थानुगमलक्षणेव विषयत्वमस्त्येव। तदयं ध्वनिनिष्यन्दरुपो द्वितीयोऽपि महाकविविषयोऽतिरमणीयो लक्षणीयः सहृदयैः। सर्वथा नास्त्यैव सहृदयहृदयहारिणः काव्यस्य स प्रकारो यत्र न प्रतीयमानार्थसंस्पर्शेन सौभाग्यम्। तदिदं काव्यरहस्यं परमिति सूरिभिर्भावनीयम्।

कारिका - ३८ मुख्या महाकविगिरामलंकृतिभृतामपि।

प्रतीयमानच्छायैषा भूषा लज्जेव योषिताम्।।३८।।

अनया सुप्रसिद्धोऽप्यर्थः किमपि कामनीयकमानीयते। तद्यथा -

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'विस्रम्भोत्था मन्मथाज्ञाविधाने ये मुग्धाक्ष्याः केऽपि
लीलाविलासाः।
अक्षुण्णास्ते चेतसा केवलेत स्थित्वैकान्ते सन्ततं भावनीयाः।।'

इत्यत्र केऽपीत्यनेन पदेन वाच्यमस्पष्टमभिदधता प्रतीयमानमक्लिष्टमनन्तमर्पयता का छाया नोपपादिता।

कारिका - ३९ अर्थान्तरगतिः काक्वा या चैषा परिदृश्यते।
सा व्यङ्ग्यस्य गुणीभावे प्रकारमिमाश्रिता।।३९।।

याचैषा काक्वा क्वचिदर्थान्तरप्रतीतिर्दृश्यते सा व्यङ्ग्यस्यार्थस्य गुणीभावे सति गुणीभूतव्यङ्ग्यलक्षणं काव्यप्रभेदमाश्रयते। यथा "स्वस्था भवन्ति मयि जीवति धार्तराष्ट्राः। यथा वा -

आम असत्यः उपरम पतिव्रते न त्वया मलिनितं शीलम्।
किं पुनर्जनस्य जायेव नापितं तं न कामयामहे।।

शब्दशक्तिरेवहि स्वाभिधेयसामर्थ्याक्षिप्तकाकुसहाया सत्यर्थविशेषप्रतिपत्तिहेतुर्न काकुमात्रम्। विषयान्तरे स्वेच्छाकृतात्काकुमात्रात्तथाविधार्थप्रतिपत्त्यसंभवात्। स चार्थः काकुविशेषसहायशब्दव्यापारोपारुढोऽप्यर्थसामर्थ्यलभ्य इति व्यङ्ग्यरुप एव। वाचकत्वानुगमेनैव तु यदा तद्विशिष्टा वाच्यप्रतीतिस्तदा गुणीभूतव्यङ्ग्यतया तथा विधार्थद्योतिनः काव्यस्य व्यपदेशः। व्यङ्ग्यस्य विशिष्टवाच्याभिधायिनो हि गुणीभूतव्यङ्ग्यत्वम्।

कारिकि - ४० प्रभेदस्यास्य विषयो यश्च युक्त्या प्रतीयते।
विधातव्या सहृदयैर्न तत्र ध्वनियोजना।।४०।।

सङ्कीर्णो कश्चिद्ध्वनेर्गुणीभूतव्यङ्ग्यस्य च लक्ष्ये दृश्यते मार्गः। तत्र यद्यस्य युक्तिसहायता तत्र तेन व्यपदेशः कर्तव्यः। न सर्वत्र ध्वनिरागिणा

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भवितव्यम्। यथा -

'पत्युः शिरश्चन्द्रकलामनेन स्पृशेति सख्या परिहासपूर्वम्।

सा रञ्जयित्वा चरणौ कृताशीर्मान्येन तां निर्वचनं जघान।।'

यथा च।

'प्रयच्छतोच्चैः कुसुमानि मानिनी विपक्षगोत्रं दयितेनालम्भिता।

न किञ्चिदूचे चरणेन केवलं लिलेख बाष्पाकुललोचना भुवम्।।'

इत्यत्र निर्वचनं जघान, 'न किञ्चिदूचे' इति प्रतिषेधमुखेन व्यङ्ग्यस्यार्थस्योक्त्या किञ्चिद्विषयीकृतत्वाद्गुणीभाव एव शोभते। यदा वक्रोक्तिं विना व्यङ्ग्योऽर्थस्तात्पर्येण प्रतीयते तदा तस्य प्राधान्यम्। यथा 'एवं वादिनि देवर्षौ' इत्यादौ। इह पुनरुक्तिभङ्ग्यास्तीति वाच्यस्यापि प्राधान्यम्। तस्मान्नात्रानुरणनरुपव्यङ्ग्य ध्वनि व्यपदेशो विधेयः।

कारिका - ४१ प्रकारोऽयं गुणीभूतव्यङ्ग्योऽपि ध्वनिरुपताम्।

धत्ते रसादितात्पर्यपर्यालोचनया पुनः।।४१।।

गुणीभूतव्यङ्ग्योऽपि काव्यप्रकारो रसभावादितात्पर्यपर्यालोचनेन पुनर्ध्वनिरेव सम्पद्यते। यथात्रैवानन्तरोदाहृते श्लोकद्वये। यथा च।

'दुराराधा राधा सुभग यदनेनापि मृजत-
स्तवैतत्प्राणेशाजघनवसनेनाश्रुपतितम्।
कठोरं स्त्रीचेतस्तदलमुपचारैर्विरम हे
क्रियात्कल्याणं वो हरिरनुनयेष्वेवमुदितः।।'

एवं स्थिते च "न्यक्कारोह्ययमेव" इत्यादि श्लोकेनिर्दिष्टानां पदानां व्यङ्ग्यविशिष्ट वाच्यप्रतिपादनेऽप्येतद्वाक्यार्थीभूतरसापेक्षया व्यञ्जकत्वमुक्तम्।

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न तेषां पदानामर्थान्तरसंक्रमितवाच्यध्वनिभ्रमो विधातव्यः। विवक्षित-वाच्यत्वात्तेषाम्। तेषु हि व्यङ्ग्यविशिष्टत्वं वाच्यस्य प्रतीयते न तु व्यङ्ग्य-रुपपरिणतत्वम्। तस्माद्वाक्यं तत्र ध्वनिः पदानि तु गुणीभूतव्यङ्ग्यानि। न च केवलं गुणीभूतव्यङ्ग्यान्येव पदानि अलक्ष्यक्रमव्यङ्ग्यध्वनेर्व्यञ्जकानि यावदर्थान्तरसंक्रमितवाच्यानि ध्वनिप्रभेदरुपाण्यपि। यथात्रैव श्लोके 'रावण' इत्यस्य ध्वनिप्रभेदान्तररुपस्य व्यञ्जकत्वम्। यत्र तु वाक्ये रसादितात्पर्यं नास्ति गुणीभूतव्यङ्ग्यैः पदैरुद्भासितेऽपि तत्र गुणीभूतव्यङ्ग्यतैव समुदायधर्मः। यथा -

'राजानमपि सेवन्ते विषमप्युपभुञ्जते।

रमन्ते च सह स्त्रीभिः कुशलाः खलु मानवाः।।'

इत्यादौ वाच्यव्यङ्ग्ययोश्च प्राधान्याप्राधान्यविवेके परः प्रयत्नो विधातव्यः येन ध्वनिगुणीभूतव्यङ्ग्योरलंकाराणां च असंकीर्णो विषयः सुज्ञातो भवति। अन्यथा तु प्रसिद्धालंकारविषय एव व्यामोहः प्रवर्तते। तथा हि,

लावण्यद्रविणव्ययो न गणितः क्लेशो महानर्जितः

स्वच्छन्दं चरतो जनस्य हृदये चिन्ताज्वरो निर्मितः।

एषापि स्वयमेव तुल्यरमणाभावाद्वराकी हता

कोऽर्थश्चेतसि वेधसा विनिहतस्तन्व्यास्तनुं तन्वता।।

इत्यत्र व्याजस्तुतिरलंकार इति व्याख्यायि केनचित्तन्न चतुरस्रम्। यतोऽस्याभिधेयस्यैतदलंकारस्वरुपमात्रपर्यवसायित्वेन सुश्लिष्टता। यतो न तावदयं रागिणः कस्यचिद्विकल्पः। तस्य एषापि स्वयमेव तुल्यरमणाभावा - द्वराकी हता इत्येवं विधोक्त्यनुपपत्तेः। नापि नीरागस्य। तस्यैवं विधविकल्प परिहारैक व्यापारत्वात्। न चायं श्लेकः क्वचित्प्रबन्ध इति श्रूयते तेन तत्प्रकरणानुगतार्थतास्य परिकल्प्यते। तस्मादप्रस्तुत प्रशंसा इयम्। यस्मादनेन वाच्येन गुणीभूतात्मना निःसामान्यगुणावलेपाध्मातस्य निजम-

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हिमोत्कर्षजनितसमत्सरजनज्वरस्य विशेषज्ञमात्मनो न कंचिदेवापरं पश्यतः परिदेवितमेतदिति प्रकाश्यते। तथा चायं धर्मकीर्तेः श्लोक इति प्रसिद्धिः। संभाव्यते च तस्यैव। यस्मात् -

'अनध्यवसितावगाहनमनल्पधीशक्तिना -
प्यदृष्टपरमार्थतत्त्वमधिकाभियोगैरपि।
मतं मम जगत्यलब्धसदृशप्रतिग्राहकं
प्रयास्यति पयोनिधेः पय इव स्वदेहे जराम्।।'

इत्यनेमापि श्लोकेनैवं विधोऽभिप्रेयः प्रकाशित एव। अप्रस्तुत-प्रशंसायां च यद्वाच्यं तस्य कदाचिद्विवक्षितत्वं कदाचिदविवक्षितत्वं कदाचिद् विवक्षिताविवक्षितत्वमिति त्रयो बन्धच्छाया। तत्र विवक्षितत्वं यथा-

'परार्थे यः पीडामनुभवति भङ्गेऽपि मधुरो
यदीयः सर्वेषामिह खलु विकारोऽप्यभिमतः।
न संप्राप्तो वृद्धिं यदि स भृशमक्षेत्रपतितः
किमिक्षोर्धोर्दोऽसौ न पुनरगुणया मरुभवः।।'

यथा वा ममैव -

'अमी ये दृश्यन्ते ननु सुभगरुपाः सफलता
भवत्येषां यस्य क्षणमुपगतानां विषयताम्।
निरालोके लोके कथमिदमहो चक्षुरधुना
समं जातं सर्वैर्न सममथवान्यैरवयवैः।।'

अनयोर्हि द्वयोः श्लोकयोरिक्षुचक्षुषी विवक्षितस्वरुपे एव न तु प्रस्तुते। महागुणस्याविषयपतितत्वादप्राप्तपरभागस्य कस्यचित्स्वरुपमुपवर्ण- यितुं द्वयोरपि श्लोकयोस्तात्पर्येण प्रस्तुतत्वात्। अविवक्षितत्वं यथा -

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"कस्त्वं भोः ?" "कथयामि दैवहतकं मां विद्धि शाखोटकं
वैराग्यादिव वक्षि साधु विदितं कस्मादिदं कथ्यते।"
"वामेनात्र वटस्तमध्वगजनः सर्वात्मना सेवते
न च्छायापि परोपकारकरिणी मार्गस्थितस्यापि मे।।"

न हि वृक्षविशेषेण सहोक्ति प्रत्युक्ती संभवत इत्यविवक्षिताभिधेयेनैव अनेन श्लोकेन समृद्धासत्पुरुषसमीपवर्तिनो निर्धनस्य कस्यचिन्मनस्विनः परिदेवितं तात्पर्येण वाक्यार्थाकृतमिति प्रतीयते।

विवक्षितत्वाविवक्षितत्वे यथा -

'उत्पथजाताया अशोभनायाः फलकुसुमपत्ररहितायाः।
बदर्या वृत्तिं ददत् पामर भो अवहसिष्यसे।।'

अत्र हि वाच्यार्थो नात्यन्तं संभवी। तस्माद्वाच्यव्यङ्ग्ययोः प्राधान्याप्राधान्ये यत्नतो निरुपणीये।

10.2 TRANSLATION

कारिका - ३५ We come accross another kind of poetry, having suggestion as subordinate, in which the poetic exuberance of the expressed is much more intense than in the suggested, though both the expressed and the suggested are together found. (35)

वृत्तिः The suggested meaning is almost like the consolidated beauty of a lovely woman and it has been expatiated earlier that when it is felt all significant, it is called Dhvani. On the other hand if suggestion plays a second fiddle to the expressed and if the latter is more charming than the suggested one, it gets the appellation

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Guṇībhūtavyaṅgya. It is called poetry with subordinated suggestion. In this kind of poetic composition, an idea conveyed by such words having no tinge of conventional denotation might serve as suggested element but the sense will be subordinate to the meaning of the sentence as a whole obtained by its denotative words, as we find in the example.

"What might be this special ocean of beauty, wherein the blue lotuses are floating by the side of the moon, with twin temples of elephants are coming out and in which the plantain stem lotus stalks remain together ?"

Even when words which are different from those words in which the expressed meaning lies hidden are used, if the suggested meaning arising out of them were to be subordinate to their expressed sense, we get this variety of Guṇībhūtavyaṅgya composition. Examples such as "अनुरागवती सन्ध्या" - "Twilight is full of love" etc. will be substantiating the view.

We get गुणीभूतव्यङ्ग्य composition if what is suggested becomes expressed again. In the example, सङ्केतकालमनसम् etc. we find the above variety. If the suggested idea is of the nature of sentiment but becomes subordinate to the expressed, it was stated that it should be regarded as रसवदलंकार. The sentiment serving as a second fiddle to the principal idea of the instance in such examples is very much like the subordination of a king who would walk at the rear of his servant who is a bridegroom moving in a procession. When a suggested figure is subordinate to the expressed, we

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have figures of speech such as Dīpaka (Ellipsis) having a suggested simile.

कारिका - ३६ All literary compositions, which attract (the readers), with their lucid elegant words, are to be rekoned as Guṇībhūta, by the sensitive critic. (36)

Connoisseurs should consider the poetic composition lovely and create ecstatic delight as belonging to this variety of subordinated suggestion, as in the example :

"Goddess of Wealth is his daughter, Hari is his son-in-law. He has for his wife (illustrious) river Gaṅgā. Nectar and moon are his two sons, Oh! what an illustrious family is that of the mighty ocean ?"

कारिका - ३७ The entire group of Alaṅkāras obtain special charm when it is brought in association with suggested element. (37)

वृत्तिः The early Alaṅkārikās have already demonstrated how some of the Alaṅkāras gain a special charm when they are combined with the suggested element having a mere figure or an uncouth idea. Proper examination reveals that this is a fact with all the figures. For example, in the same way as the figure implies a simile (Upamā) and condensed metaphor (समासोक्ति) the other figures also are seen having a tinge of either another figure or another idea having suggestion. Because, one can observe an element of

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exaggeration in almost all figures. That is what celebrated poets have also resorted to for rendering their compositions to be replete with charmingness. Only thing is propriety must be maintained and if it is there how can it fail to create the intended delight ? Bḥāmaha has definited exaggeration (अतिशयोक्ति) as follows -

This exaggeration is nothing but the artistic turn of expression and it is by this poetic idea is conveyed. A poet should work hard on it in particular and there cannot be any figure without it.

From this, the following ideas could be deduced : Only that figure in which poetic exaggeration is found dominant will lend great charm and it is by the poet's talent. Other figures remain only Alaṅkāras norminally. Therefore all figures are to be considered as so many bodies having exaggeration as their soul and through metaphorical application, it may be said that exaggeration forms the same as the group of all figures of speech.

This combines with other figures expressly and suggestively sometimes. Its suggestibility may be either principal or secondary. When it combines with other figures, it becomes expressed figure. When it combines with suggestive it is brought under Dhvani and when it is secondary, it will be subordinated suggestion (गुणीभूतव्यङ्ग्य). This nature could also be found, also in figures other than अतिशयोक्ति (exaggeration). But those figures do not have all-comprehensive reference to the whole group of figures. Exaggeration is unique in the sense it is pervasive of all

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figures of speech. All those that have a charm could be brought under Guṇībhūtavyaṅgya which is found invariably in Samāsokti, Ākṣepa and Paryāyokta since their being a figure is established due to their inseparable association with the suggested element. It is to be noted in this connection that some Alaṅkāras so far as the concept of Guṇībhūtavyaṅgya is concerned, will have to be infused as a rule into particular Alaṅkāras only e.g., Vyājastuti should be charged with Preyas, whereas some other Alaṅkāras say Sandeha with Upamā, they could be infused with any Alaṅkāras. In cases of Dīpaka and Upamā mutual association is the feature. In the example प्रभामहत्या शिखयेव दीपः, we find the shade of Dīpaka.

It is in this way, the Alaṅkāras such as रुपक etc. are to be brought under Guṇībhūtavyaṅgya, when they have the touch of the suggested element. It is common to them to possess the element of subordinated suggestion on knowing the nature of Guṇībhūtavyaṅgya the entire nature of Alaṅkāras could be known. The general definition of Alaṅkāras is a must and if one were to give only details of individual figures one will not get the real picture of them. Mere mention of individual words will not entail the truth about all words because they are all infinite. In the same way as variations of human speech are infinite so also the figures of speech in poetical compositions. Only thing is subordinated suggestion has a wider range for, it can afford to have relationship with suggestion too. In view of this, sensitive critics should have great consideration to this type of poetry produced by no less poets. Refined critics have

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their hearts allowed to this kind of poetry endowed with poetic excellence having suggested idea, which is the real secret of poetry.

कारिका - ३८ In the same way as bashfulness is an ornament for woman so also such expressions of poets endowed with figures having the shade of suggestion as an ornament. (38)

Shade of suggestion lends a special charm though it is a common place occurrence.

"The indefinite graceful actions of the coquettish looks are so common as they spring up from her implicit obedience to Manmatha's orders, that one can only brood over them in a lonely place."

The word 'केऽपि' conveys the expressed sense very faintly and it offers itself to be endowed with suggested feeling most comfortably, and in doing that could there be any shade of charm yet remaining untold by it to the verse as a whole ?

कारिका - ३९ We see the conveying of a fresh meaning through Ironic Tone (काकु) which also comes under this purview of poetry provided the suggested element remains subordinate. (39)

The conveying of a fresh meaning through Ironic Tone would also come within the range of this variety of poetry of subordinate suggestion as we find in the example.

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"Without any worry can the sons of Dhṛtarāṣṭra remain (safe) so long as I am alive."

As in another example,

"Yes, we are indeed untruthful, but kindly refrain from abusing a receptacle of chastity! You have never swerved from moral scruples, but like the wife of a lay man, I have not loved a barber."

Apart from the Kāku, being capable of conveying the second meaning, the potency of words also with the help rendered by Kāku, would suggest it by its own potency of denoted meaning. Specific senses may or may not be conveyed by merely using Kāku.

The specific sense to be conveyed needs the potency of expressed meaning to suggest, when the apprehension of the expressed meaning combined with suggested sense comes in such a way that the suggested meaning will be in all certainty subordinate to the expressed meaning. Hence we have Guṇībhūtavyaṅgya. The chief nature of subordinated suggestion is the denotation of the expressed meaning in combination with the suggested idea.

कारिका - ४० Examples which could be brought under this kind of poetry should not be grouped under Dhvani by sensitive critics. (40)

It mayhappen sometimes the Dhvani and Guṇībhūtavyaṅgya may not merge which may confound evn

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connoisseurs. The assignment of poetry to this or that variety very much depends upon the shrewdness on the part of the recipient who should not become either biased or prejudiced to one or the other vareity of poetry.

In the first example,

"After painting her feet with Lasedyā, the maid smilingly wished. May you touch the crescent moon found on your husband's crest, with these. Having heard this Pārvati struck her with a blow using her garland even without uttering a word."

And in the second example,

"When her life companion addressed her inadvertently by the name of her rival, while offering her flowers holding it above her reach, she without saying anything in reply began scratching the ground with her feet but having her eyes filled with tears."

The suggested idea has been expressed to a little extent by the negative statements 'निर्वचनं जघान', 'न किञ्चिदूचे'. It is safe we consider than as examples of subordinated suggestion. Only when the suggestd idea is exclusively conveyed without any tinge of indirect denotation. We may consider as principal as found in the example 'एवं वादिनिदेवर्षौ'. But in the examples given above, the suggested idea is repeated not directly but in an indirect manner. Hence the expressed idea also has become as much significant as is the suggested idea. Hence there is not an instance of 'अनुरणनरुपव्यङ्ग्य' bust only 'गुणीभूतव्यङ्ग्य'.

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कारिका - ४१ This subordinated suggestion obtains the status of Dhvani, if one considers it from the angle of exclusive purport of sentiments etc. (41)

वृत्ति: Viewed from the perspective of sentiment etc., even poetry classed as 'गुणीभूतव्यङ्ग्य' may become poetry with principal suggestion. The following two verses serve the point on hand.

"O fortunate one ! Rādhā can seldom become appeased by your wiping out the dripping down tears by the garment of your beloved's waist garment. The heart of the woman is tough indeed. Refrain from such measures of allaying her indiguation. May that Hari who was addressed in this way during his appeasement protectius."

The different words found in the example, "That I have enemies is a sufficient shame etc." have been reckoned as suggestive only from this perspective of sentiment etc., which is the principal idea as a whole, though we have expressed sense also in association with the suggested idea. One should not blunder by imagining that these words are the examples of suggestion of the variety 'अर्थान्तरसंक्रमितवाच्य' (expressed content merged in the unexpressed). In reality all of them have expressed idea which is important and intended to be so. The expressed idea is in combination with the suggested but it must be remembered. It is not transformed itself into the suggested. Therefore the sentence is Dhvani but the words belong to subordinated suggestion. On this score it should not be thought that words with subordinated suggestion can afford to become

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revealers of the suggested idea with 'अलक्ष्यक्रमव्यङ्ग्य' (undiscerned temporal sequentiality), because, words exemplifying other types of suggestion of 'अर्थान्तर-संक्रमितवाच्य' can also become revealers very similarly. In the example under consideration the word Rāvaṇa which pertains to a type of suggestion other than the subordinated suggestion, we could find suggestiveness. But in a sentence where there is no primary sense of sentiment etc. even if there could be words with subordinated suggestion, the sentence in toto will belong to the variety of subordinated suggestion and not under suggestion in the main. The following examples will substantiate the point on hand.

"They serve a king, they use poison too, theysport with woman also. How clever is the mankind !"

As noted earlier much shrewdness is required in determining the principal or subservient nature of the expressed and suggested ideas. It is only then it would be possible to assign to their respective places, the elements of suggestion, subordinated suggestion and figures of speech. If judicious judgement be absent there would be confusion even with regard to famous figures themselves as in the examples.

"No consideration was paid to the unlimited expense of the stuff of loveliness; great efforts were directed upon himself but as a reward, only a flame of misery is in people who were earlier leading happy and free life."

Again, it means,

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"Even this unfortunate lady has been enveloped in dispair for want of a worthyhusband. What could have been the idea of the creator when he fashioned this charming lady?"

Some critic has found in this verse, an example of Vyājastuti. But it is unsound. If the content of the sentence were to be felt as exhausted in the nature of the Alaṅkāra alone, there can not be any agreement between the various parts of the sentence. The alternatives found in the stanza cannot be felt as emerging out of any passionate being for it is beyond anypassionate being to refer to the lady as the unfortunate lady, much less it could be from an ascetic. We are also not sure of the source of this verse. If we had known the source perhaps we could have ascertainned the meaning befitting the context. Thus it could be asserted that figure is 'अप्रस्तुतप्रशंसा' (indirect narration). This helps us in knowing that it is a depressed note of a person who is bloating in pride feeling about his merit who has unnerved his rivals jealous as they are of him and who cannot find a discernful appreciator of his merits. This is traditionally ascribed to one Dharmakīrti and the tone and tenor of the poem suggests his authorship because the same idea is harped upon by him in another verse.

My doctrine even like the water of the ocean remaining unfathomed even by persons who has infinite intelligence, with its essence not understood even by those industrious people, has not received a worthy recipient.

The expressed in 'अप्रस्तुतप्रशंसा' has a three types of

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construction. It is sometimes intended, sometimes not, sometimes both intended and unintended. In the example 'परार्थे यः पीडां' etc. it is intended. Another example from my (Ānandavardhana's) stanza 'अमी ये दृश्यन्ते' etc.

"The things of beauty which are generally seen find their satisfaction only when they could be seen atleast for a moment. But if the world itself were to be free from light, how can the eyes perceive objects any more ? It will be equal to all other limbs or perhaps not even be equal to other limbs."

The 'इक्षु' in the earlier example and the eye in the second, are intended though they do not from the principal items of description. The principal idea of both the verses is the pitiable state of a meritorious person who has not received proper recognition due to the unfrotunate situation which he has been destined to face.

The following is the example for substantiating the second, i.e., unintended.

"Aye ! who are you ?" "I am the unfortunate ominous tree." "You talk in the tone of disgust in life." "Yes, indeed?" "Why". Now I tell you, behold that banyan tree where people throng beneath the tree for refuge. Though I am near at the roadside, my shade also does not do good to men."

वृत्तिः Conversation with a tree is next to impossibility, but the stanza with its uintended expressed idea conveys through implication the gist of the lines as an outpouring of

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self-respectful being who due to his scarce or no resources blames himself.

The following stanza illustrates the third type, i.e., both intended and not intended.

"You will certainly become a laughing stock, O simpleton ! If you are involved in fencing this thorny shrub which is grown in a corner and which is so ugly and bears no fruits, no flowers and not even leaves!"

The expressed idea in this verse is neither quite possible nor quite impossible.

We may draw conclusion now at this stage, that the principal or subservient nature of the expressed and suggested idea should be carefully handled.

11.1 पाठ्यभागः - चित्रकाव्यविवेचना

प्रधानगुणभावाभ्यां व्यङ्ग्यस्यैवं व्यवस्थिते।
काव्ये उभे ततोऽव्यद्यन्तच्चित्रमभिधीयते।।४१।।

चित्रं शब्दार्थभेदेन द्विविधं च व्यवस्थितम्।
तत्र किञ्चिच्छब्दचित्रं वाच्यचित्रमतः परम्।।४२।।

व्यङ्ग्यस्यार्थस्य प्राधान्ये ध्वनिसंज्ञितकाव्यप्रकारः गुणभावे तु गुणीभूतव्यङ्ग्यता। ततोऽन्यद्रसभावादितात्पर्यरहितं व्यङ्ग्यार्थविशेषप्रकाशन शक्तिशून्यं च काव्यं केवलवाच्यवाचकवैचित्र्यमात्राश्रयेणोपनिबन्ध- मालेख्यप्रख्यं यदाभासते तच्चित्रम्। न तन्मुख्यं काव्यम्। काव्यानुकारो ह्यसौ। तत्र किञ्चिच्छब्दचित्रं यथा दुष्करयमकादि। वाच्यचित्रं ततः शब्दचित्रादन्यत्

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व्यङ्ग्यार्थसंस्पर्शरहितं प्राधान्येन वाक्यार्थतया स्थितं रसादितात्पर्यरहितं उत्प्रेक्षादि।

अथ किमिदं चित्रं नाम ? यत्र न प्रतीयमानार्थसंस्पर्शः। प्रतीयमानो हि अर्थस्त्रिभेदः प्राक् प्रदर्शितः। तत्र यत्र वस्त्वलंकारान्तरं वा व्यङ्ग्यं नास्ति स नाम चित्रस्य कल्प्यतां विषयः। यत्र तु रसादीनां अविषयत्वं स काव्यप्रकारो न सम्भवत्येव। यस्मादवस्तुसंस्पर्शिता काव्यस्य नौपपद्यते। वस्तु च सर्वमेव जगद्गतमवश्यं कस्यचिद्रसस्य भावस्य वाङ्गत्वं प्रतिपद्यते। अन्ततो विभावत्वेन। चित्तवृत्तिविशेषा हि रसादयः। न च तदस्ति वस्तु किञ्चत् यन्न चित्तवृत्तिविशेषमुपजनयति। तदनुत्पादने वा कविविवयतैव तस्य न स्यात्। कविविषयश्च चित्रतया कश्चिन्निरुप्यते। अत्रोच्यतेसत्यम्। न तादृक्काव्यप्रकारोऽस्ति यत्र रसादीनां अप्रतिपत्तिः। किंतु यदा रसभावादि-विवक्षाशून्यः कविः शब्दालंकारमर्थालंकारं वा उपनिबध्नाति तदा तद्विवक्षापेक्षया रसादिशून्यतार्थस्य परिकल्प्यते। विवक्षोपारुढ एव हि काव्ये शब्दानामर्थः। वाच्यसामर्थ्यवशेन च कविविवक्षाविरहेऽपि तथाविधे विषये रसादिप्रतीतिर्भवन्ती परिदुर्बला भवतीत्यनेनापि प्रकारेण नीरसत्वं परिकल्प्य चित्रविषयो व्यवस्थाप्यते। तददिमुक्तम् -

'रसभावादिविषयविवक्षाविरहे सति।
अलंकारनिबन्धो यः स चित्रविषयतो मतः।।
रसादिषु विवक्षा तु स्थात्तात्पर्यवती यदा।
तदा नास्त्येव तत्काव्यं ध्वनेर्यत्र न गोचरः।।'

एतच्च चित्रं कवीनां विशृङ्खलगिरां रसादितात्पर्यमनपेक्ष्यैव काव्य-प्रवृत्तिदर्शनादस्माभिः परिकल्पितम्। इदानींतनानां तु न्याय्ये काव्यनयव्य-वस्थापने क्रियमाणे नास्त्येव ध्वनिव्यतिरिक्तः काव्यप्रकारः। यतः परि-पाकवतां कवीनां रसादितात्पर्यविरहे व्यापार एव न शोभते। रसादितात्पर्येन च नास्त्येव तद्वस्तु यदभिमतरसाङ्गतां नीयमानं न प्रगुणीभवति। अचेतना अपि हि भावा यथायथमुचितरसभावतया चेतनवृत्तान्तयोजनया वा न सन्त्येव ते ये यान्ति न रसाङ्गताम्। तथाचेदमुच्यते -

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'अपारे काव्यसंसारे कविरेव प्रजापतिः।
यथास्मै रोचते विश्वं तथेदं परिवर्तते।।
श्रृङ्गारी चेत्कविः काव्ये जातं रसमयं जगत्।
स एव वीतरागश्चेन्नीरसं सर्वमेव तत्।।
भावानचेतनानपि चेतनवच्चेतनानचेतनवत्।
व्यवहारयति यथेष्टं सुकविः काव्ये स्वतंत्रतया।।'

तस्मान्नास्त्येव तद्वस्तु यत्सर्वात्मना रसतात्पर्यवतः कवेस्तदिच्छया तदभिमतरसाङ्गतां न धत्ते। तथोपनिबध्यमानं वा न चारुत्वातिशयं पुष्णाति। सर्वमेतच्च महाकवीनां काव्येषु दृश्यते। अस्माभिरपि स्वेषु काव्यप्रबन्धेषु यथायथं दर्शितमेवा। स्थिते चैवं सर्व एव काव्यप्रकारो न ध्वनिधर्मतामतिपतति। रसाद्यपेक्षया कवेर्गुणी भूतव्यङ्ग्यलक्षणोऽपि प्रकारस्तदङ्गतामवलम्बते प्राक्। यदा तु चाटुषु देवतास्तुतिषु च रसादीनामङ्गतया व्यवस्थानं हृदयवतीषु च षट्प्रज्ञादिगाथासु कासुचिद्व्यङ्ग्यविशिष्टवाच्यात्प्राधान्यं तदपि गुणीभूतव्यङ्ग्यस्य ध्वनिनिष्यन्दभूतत्वमेवेत्युक्तं प्राक्। तदेवं इदानींतन कविकाव्यनयोपदेशे क्रियमाणे प्राथमिकानामभ्यासार्थिनां यदि परं चित्रेण व्यवहारः प्राप्तपरिणतीनां तु ध्वनिरेव प्राधान्येन काव्यमिति स्थितमेतत्। तदयमत्र संग्रहः -

'यस्मिन्रसो वा भावो वा तात्पर्येण प्रकाशते।
संवृत्त्याभिहितं वस्तु यत्रालंकार एव वा।।
काव्याध्वनिर्ध्वनेर्व्यङ्ग्यप्राधान्यैकनिबन्धनः।
सर्वत्र तत्र विषयी ज्ञेयः सहृदयैर्जनैः।।'

11.2 TRANSLATION

कारिका - ४२ These twodivisions of poetry have been thus

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recognised mainly on the standard of primary importance and secondary importance attached to the suggested idea. That class of poetry which is different from both these is called Citrakāvya. (42)

कारिका - ४३ This Citrakāvya is further divided into two depending on its grounding on word and meaning. They are 'शब्दचित्रं' (word - Portrait) and 'अर्थचित्रं' (sense - portrait).

वृत्तिः If the suggested content is all-in all we have the ध्वनिकाव्य; if on the other hand it serves as subservient, we have the गुणीभूतव्यङ्ग्यकाव्य. That variety of poetry which is different from either of these two and which is absolutely shorn of the ideas relating to sentiments, emotions etc. which has no potency at all to bring out suggested idea and which exists only for verbal jugglery while expressing meanings in words is called Citrakāvya. It is an imitation poetical piece, believes in rhyming repetitions (दुष्करयमक) which requires much labour. The second one Arthacitrā may be illustrated through poetic fancy (उत्प्रेक्षा) and such other figures. Not even a tinge of the suggested idea could be found therein and it conveys no idea of sentiments at all.

An objection is raised regarding this : "What is this Citrakāvya? That which has no suggested idea. The suggested idea has been stated as comprising three divisions and of these three types, if any composition does not have suggested ideas and figures, it may be brought under Citrakāvya. No poetic composition could be imagined as

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having no sentiments etc. We can't think of any composition without theme itself. All subject matter in the world in some way or the other will have been associated with sentiments which are states of mind only and nothing in the world could be found as being free from states of mind in a being. In case a thing has no effect on states of mind, it can hardly become a subject for poetic activity. How can we think of Citrakāvya in this light ?

The reply that is furnished is as follows : It is true that no poetry divested of sentiments etc. could be found. But if any poet were to be very eager to introduce figures only be they verbal or sense, nothing prevents us from observing that such a poem has no sentiments etc. The matter in the poem very much depends upon the intention of the poet. Though there be slightest scope of sentiments due to the potency of the expressed sense, since there has been honest preference to figures only and the sentiment being quite negligible on account of slenderness, it is to be named Citrakāvya.

The following aphorisons summarise the idea presented.

The use of figures in the absence of intention towards the idea of sentiments, emotions etc. will have to be taken as an example of Citrakāvya.

If there exists the intention towards the delineation of sentiments etc. in the main, no potency can ever remain

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beyond the sphere of Dhvani in which suggestion remains predominant.

This Citrakāvya is considered here because the poets who have scant respect to the principles laid down in the usage of words and sense, have been in the field of writing poetry. If we should strictly apply the new principle of poetry, there can prevail no other class of poetry excepting the Dhvani Kāvya when suggestion becomes the principal one. Poets labour in the form of poetic production will be a total failure if his product does not attract the recipient. Hence indeed insistance is laid on the introduction of sentiments etc. so as to render the poetic expression to be full of sentiments. Insentient objects also may become accessories of sentiment by acting as stimulii towards the sentiment intended or by imposing the feeling and behaviour of sentient objects. Hence it is stated.

In the realm of poetry the poet alone is the creator, and the whole world will move following his directions.

If the poet were to be eager to delineate the sentiment of love in his poem, the whole world becomes replete with the sentiment of love. If he is devoid of sentiments, the whole world becomes stale. An inspired poet would represent even insentient things as full of sentient feelings and dispositions.

It is obvious that there is no subject which can not become helpful to the proposed sentiment by the poets intention so long as he keeps his mind set on the delineation

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of sentiment. As a matter of fact such poetry will not be a failure. It is for this reason the works of celebrated poets have been famous, for they have contributed to the charmingness. In one works also, we have provided scope to utilise these principles to achieve the goal. Thus all poetical works come within the range of Dhvani or in which the sentiment remains a main factor. Taking a wider outlook keeping in mind the presence of sentiment etc. even the second variety of poetry गुणीभूत would be classed under Dhvani only. It is for this reason, the devotional poetry, affectionate songs, which have sentiments as subordinate and Prākṛt verses, Śatakas, which have expressed sense having the suggested idea, have been attractive due to their being reckoned as Guṇībhūtavyaṅgya. The Citrakāvya is also treated here only to help the beginners. Dhvani or suggestion will certainly satisfy the literary curiosity of connoisseurs.

The following verse summarises the point -

Sensitive critics have understood that Dhvani which has the principal nature of suggested idea takes within its fold, all examples of poetry in which there is sentiment introduced with a purpose or at least an idea or figure in a concealed manner.

12.1 पाठ्यभागः - संकरसंसृष्टिभ्यां व्यवस्था

कारिका - ४४ सगुणीभूतव्यङ्ग्यैः सालंकारैः सह प्रभेदे स्वैः ।

संकरसंसृष्टिभ्यां पुनरप्युद्योतते बहुधा ।।४४।।

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तस्य च ध्वनेः स्वप्रभेदैर्गुणीभूतव्यङ्ग्येन वाच्यालंकारैश्च संकरसंसृष्टिव्यवस्थायां क्रियमाणायां बहुप्रभेदता लक्ष्ये दृश्यते। तथा हि स्वप्रभेदसंकीर्णः स्वप्रभेदसंसृष्टो गुणीभूतव्यङ्ग्यसंकीर्णो गुणीभूतव्यङ्ग्यसंसृष्टो वाच्यालंकारान्तरसंकीर्णो वाच्यालंकारान्तरसंसृष्टः संसृष्टालंकारसंकीर्णः संसृष्टालंकारसंसृष्टश्चेति बहुधा ध्वनिः प्रकाशते। तत्रस्वप्रभेदसंकीर्णत्वं कदाचिदनुग्राह्यानुग्राहकभावेन। यथा - "एवं वादिनि देवर्षौ" - इत्यादौ। अत्र हि अर्थशक्त्युद्भवानुरणनरुपव्यङ्ग्यध्वनिप्रभेदेन अलक्ष्यक्रमव्यङ्ग्यध्वनिप्रभेदोऽनुगृह्यमाणः प्रतीयते। एवं कदाचित् प्रभेदद्वयसंपातसन्देहेन यथा -

क्षणप्राधुणिका देवर एषा जायया किमपि ते भणिता।

रोदिति शून्यवलभीगृहेऽनुनीयता वराकी।।

अत्र हि अनुनीयतामित्येतत्पदमर्थान्तरसंक्रमितवाच्यत्वेन विवक्षितान्यपरवाच्यत्वेन स संभाव्यते। न चान्यतरपक्षनिर्णये प्रमाणमस्ति। एकव्यञ्जकानुप्रवेशेन तु व्यङ्ग्यत्वमलक्ष्यक्रमव्यङ्ग्यस्य स्वप्रभेदान्तरापेक्षया बाहुल्येन संभवति। यथा - "स्निग्धश्यामल" इत्यादौ। स्वप्रभेदसंसृष्टत्वं च यथा पूर्वोदाहरण एव। अत्र हि अर्थान्तरसंक्रमितवाच्यस्यात्यन्ततिरस्कृतवाच्यस्य च संसर्गः। गुणीभूतव्यङ्ग्यसंकीर्णत्वं यथा - "न्यक्कारो ह्ययमेव" 'मे यदरयः' इत्यादौ। यथा वा -

'कर्ता द्यूतच्छलानां जतुमयशरणोद्दीपनः सोऽभिमानी
कृष्णाकेशोत्तरीयव्यपनयनपटुः पाण्डवा यस्य दासाः।
राजा दुःशासनादेर्गुरुरनुजशतस्याङ्गराजस्य मित्रं
क्वास्ते दुर्योधनोऽसौ कथयत न रुषा द्रष्टुमभ्यागतौ स्वः।।'

अत्र हि अलक्ष्यक्रमव्यङ्ग्यस्य वाक्यार्थीभूतस्य व्यङ्ग्यविशिष्टवाच्याभिधायिभिः पदैः संक्रमिता। अत एव च पदार्थाश्रयत्वे गुणीभूतव्यङ्ग्यस्य वाक्यार्थाश्रयत्वे च ध्वनेः संकीर्णतायामविरोधः स्वप्रभेदान्तरवत्। यथा हि ध्वनिप्रभेदान्तराणि परस्परं संकीर्यन्ते पदार्थवाक्यार्थाश्रयत्वेन च न विरुद्धानि। किञ्च एकव्यङ्ग्याश्रयत्वे तु प्रधानगुणभावो विरुध्यते न तु

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व्यङ्ग्यभेदापेक्षया ततोऽप्यस्य न विरोधः। अयं च संकरसंसृष्टिव्यवहारो बहूनां एकत्र वाच्यवाचकभाव इव व्यङ्ग्यव्यञ्जकभावेऽपि निर्विरोध एव मन्तव्यः। यत्र तु पदानि कानिचिदविवक्षितवाच्यान्यनुरणनरुप व्यङ्ग्य-वाच्यानि वा तत्र ध्वनिगुणीभूतव्यङ्ग्ययोः संसृष्टत्वम्। यथा "तेषां गोपवधू-विलाससुहृदां" इत्यादौ। अत्र हि 'विलाससुहृदां' राधारहः साक्षिणां, इत्येते पदे ध्वनिप्रभेदरुपे, 'ते', 'जाने' इत्येते च पदे गुणीभूतव्यङ्ग्यरुपे।

वाच्यालंकारसंकीर्णत्वं अलक्ष्यक्रमव्यङ्ग्यापेक्षया रसवति सालंकारे काव्ये सर्वत्र सुव्यवस्थितम्। प्रभेदान्तराणामपि कदाचित् संकीर्णत्वं भवत्येव। यथा ममैव -

या व्यापारवती रसान् रसयितुं काचित्कवीनां नवा
दृष्टिर्या परिनिष्ठितार्थविषयोन्मेषा च वैपश्चिती।
ते द्वे अप्यवलंब्य विश्वमनिशं निर्वर्णयन्तो वयं
श्रान्ता नैव च लब्धमब्धिशयन त्वद्भक्तितुल्यं सुखम्।।

इत्यत्र विरोधालंकारेण अर्थान्तरसंक्रमितवाच्यस्य ध्वनिप्रभेदस्य संकीर्णत्वम्।

वाच्यालंकारसंसृष्टत्वं च पदापेक्षयैव। यत्र हि कानिचित्पदानि वाच्यालंकारभाञ्जि कानिचिच्च ध्वनिप्रभेदयुक्तानि। यथा -

'दीर्घीकुर्वन् पटु मदकलं कूजितं सारसानां
प्रत्यूषेषु स्फुटितकमलामोदमैत्री कषायः।
यत्र स्त्रीणां हरति सुरतग्लानिमङ्गानुकूलः
सिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः।।'

अत्र हि मैत्रीपदमविवक्षितवाच्यो ध्वनिः। पदान्तरेषु अलंकारान्त-राणि। संसृष्टालंकारान्तरसंकीर्णो ध्वनिर्यथा -

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दन्तक्षतानि करजैश्च विपाटितानि

प्रोद्भिन्नसान्द्रपुलके भवतः शरीरे।

दत्तानि रक्तमनसा मृगराजवध्वा

जातस्पृहैर्मुनिभिरप्यवलोकितानि।।

अत्र हि समासोक्तिसंसृष्टेन विरोधालंकारेण संकीर्णस्थलक्ष्यक्रम-व्यङ्ग्यस्य ध्वनेः प्रकाशनम्। दयावीरस्य परमार्थतो वाक्यार्थीभूतत्वात्। संसृष्टालङ्कारसंसृष्टत्वं च ध्वनेर्यथा -

अभिनवयोदरसितेषु पथिकश्यामायितेषु दिवसेषु।

शोभते प्रसारितग्रीवाणां (गीतानां) नृत्तं मयूरवृन्दानाम्।।

अत्र हि उपमारुपकाभ्यां शब्दशक्त्युद्भवानुरणनरुपव्यङ्ग्यस्य ध्वनेः संसृष्टत्वम्।

एवं ध्वनेः प्रभेदाः प्रभेदभेदाश्च केन शक्यन्ते।

संख्यातुं दिङ्मात्रं तेषामिदमुक्तमस्माभिः।।४५।।

अनन्ता हि ध्वनेः प्रकारा, सहृदयानां व्युत्पत्तये तेषां दिङ्मात्रं कथितम्।

इत्युक्तलक्षणो यो ध्वनिर्विवेच्यः प्रयत्नतः सद्भिः।

सत्काव्यं कर्तुं वा ज्ञातुं वा सम्यगभियुक्तैः।।

उक्तस्वरुपध्वनिनिरुपणनिपुणा हि सत्कवयः सहृदयाश्च नियतमेव काव्यविषये परां प्रकर्षपदवीमासादयन्ति।

12.2 .TRANSLATION

कारिका - ४४ In manifold ways it shines with its

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subdivisions of subordinated suggestion, figures of speech, its own minor divisions, then mixture.

If any one tries to take into account the number of different types of Dhvani, different kinds of Guṇībhūtavyaṅgya, Figures of Artha, it will be countless. Only a few major items of Dhvani could be stated here. (1) merged with its own varieties (Dhvani), (2) together existing with its own varieties, (3) merged with 'गुणीभूतव्यङ्ग्य', (4) together existing with 'गुणीभूतव्यङ्ग्य', (5) merged with 'अर्थालंकार', (6) together existing with other figures, (7) merged with other co-existing figures, (8) together existing with other mutually co-existing figures.

Merged (सङ्कीर्ण) of its own varieties may involve the relationship of the governor-governed as in 'एवं वादिनि देवर्षौ' etc. Were that variety 'अलक्ष्यक्रमव्यङ्ग्य' is nourished by 'अर्थशक्तिमूलानुरणनरुपव्यङ्ग्यध्वनि'.

Sometimes there would be doubt regarding the combination of the two as we come across in the example.

"O brother-in-law! this lady right now came here to see the procession and your wife whispered something to her and she has been weeping aloud. I beseech you appease the piteous lady in the empty terraced-house nearby."

Here the word 'अनुनीयतां' may have the possibility of belonging to 'अर्थान्तरसंक्रमितवाच्यध्वनि' and 'विवक्षितान्यपरवाच्य ध्वनि'. There is no postive reason to decide either way.

We come across often several varieties of suggestion of the nature of 'असंलक्ष्यक्रमव्यङ्ग्यध्वनि' enter into a single

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suggestive word as is found in the stanza 'स्निग्धश्यामल' etc. Together existing with its own varieties also could be exemplified by this stanza. In the word 'स्निग्धश्यामल', love in separation as well, the passing mood 'grief' are found with its own types could be instanced again in the stanza 'स्निग्धश्यामल' in which there is collocation of 'अर्थान्तर-संक्रमितवाच्य ध्वनि' and 'अत्यन्त तिरस्कृतवाच्यध्वनि'. In the illustrated verse, the word 'लिप्त' has its expressed sense totally given up. 'रामोऽस्मि सर्वं सहे' the word 'राम' has many connotations.

To illustrate the mingling of Dhvani with 'गुणीभूतव्यङ्ग्य', the verse 'न्यक्कारो ह्ययमेव मे यदरयः' could be given. Another example is,

"Inform us where that Dhuryodhana is, that Dhuryodhana who contrived the ruse of gambling, one who set fire to the lac-house, that self-conceited being, that expert who snatched away the upper garment of Draupadī, who loosened her braids of hair, that master to whom the Pāṇḍavas are slaves, that king the eldest of a hundred brothers such as Duḥśāsana and that friend of Karṇa. We have come here to see him in reality and not out of indignation."

In this example, the suggested idea belonging to 'असंलक्ष्यक्रमव्यङ्ग्य' revealed in the verse as a whole is found mixed up with words that are denotative of the expressed with suggestion. Despite having the intermingling of the subordinated suggestion through word meaning and principal suggestion obtained through sentence meaning, no

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opposite is there between them in the same way as there could be no opposition in the intermingling of two varieties of Dhvani.

Moreover, opposition may arise between the principal and subordinate elements only when the suggested idea of the two remains one and the same and not at all when the suggested ideas of the two are different from each other. This usage pertaining to Saṅkara and Saṃsṛṣṭi could be found only when there is no opposition among many in one place found in the relation of the Vyaṅgya and the Vyañjaka in the same way as in the relation of Vācya and Vācaka. Only when the words have 'अविवक्षितवाच्य' or 'अनुरणनरुपव्यङ्ग्य', one could find 'संसृष्टि' between Dhvani and Guṇibhūtavyaṅgya as one could find in the verse 'तेषां गोपवधविलाससुहृदां' wherein the words 'विलाससुहृदां' and 'राधारहः साक्षिणां' have the varieties of Dhvani as the other words 'ते' and 'जाने' have 'गुणीभूतव्यङ्ग्य'.

The merging (संकर) of the अलक्ष्यक्रमव्यङ्ग्य with वाच्यालंकार is found everywhere in poetic compositions which are replete with Rasa and Alaṅkāras. The merging of other Dhvani types with Vācyālaṅkāras could be found in the stanza या व्यापारवतौ रसान्रसयितुं.

"That novel outlook of poets where activities consist in enjoying all sentiments and that scholarly disposition which is directed to probe the reality of objects - both these we have used in knowing the world for these years and we

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have become tired of this endeavour, O Lord ! reposing in the sea water, we have never obtained in any of these such happiness which could vie with devotion to you."

In this example the figure विरोध is found mixed with the suggestion of अर्थान्तरसंक्रमितवाच्यध्वनि.

संसृष्टि (collocation) of suggestion with अर्थालंकार is possible only with regard to words. In examples of this variety, some of the words highlight the अर्थालंकार and someother words, varieties of suggestion.

"The wind blowing across the river Siprā which lengthens artfully the sweet and intoxicating notes of the cranes and getting fragrant all over due to its association with the sweet smell of fully blown lotusflowers at dawn and which is so pleasing to the body will remove the fatigue of women due to amorous sports as if he were a lover expert in appeasing."

Here the word 'मैत्री' has अविवक्षितवाच्यध्वनि (suggestion with unintended expressed meaning). It may be pointed out here that the word मैत्री changes into mean 'continuous clasping and the procurement of mutual benefit'. Utpreksa in दीर्घीकुर्वन्, स्वभावोक्ति in प्रत्यूषेषु, रुपक in आमोदमैत्री, उपमा in प्रियतम एव (See Locana, p. 287).

A kind of suggestion intermingled (संकर) with other Alaṅkāras which mutually co-exist is exemplified in the following verse.

"Even ascetics with all eagerness gaze at the imprints of teeth and marks of nails remaining on your body

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beaming with thrill caused by the lioness very much intent upon blood (also, love)."

Here we find असंलक्ष्यक्रमव्यङ्ग्यध्वनि with विरोधालङ्कार which has collocation with Samāsokti (condensed metaphor). The main content of the sentence is nothing but the sentiment of heroic self-sacrifice of Bodhisattva who offered his body to lioness.

A form of suggestion which is found together with another figure which in turn is found together with yet another figure is found in the following stanza.

"During these days which are filled with the rumbling noise of new clouds and which are darkened for the travellers, the dancing of peacocks with their necks uplifted looks ensnaring.

In the stanza, there is collocation of शब्दशक्त्युद्भवानुरणनरुपव्यङ्ग्यध्वनि with संसृष्टि उपमा रुपक.

कारिका - ४५ These are some of the ways of principal suggestion and some of the minor groups of the major ways, who can count them possibly ? We have here given the direction only. (45)

Principal suggestion manifests in many ways we have provided only the guideliness only to educate the critics.

कारिका - ४६ The main suggestion which is described hitherto will have to be studied with all shrewdness not

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only by the poets who are intent on writing good poetry but also by the critics who would like to sharpen their discernment. (46)

Good poets and retired critics procure for themselves fame and name if they recognise principal suggestion described previously.

13.1 पाठ्यभागः - रीतेःस्थानम् तथैव वृत्तेः

अस्फुटस्फुरितं काव्यतत्त्वमेतद्यथोदितम्।

अशक्नुवद्भिर्व्याकर्तुं रीतयः समवर्तिताः।।४७।।

एतद्ध्वनिप्रवर्तनेन निर्णीतं काव्यंतत्त्वमस्फुटस्फुरितं सदशक्नुवद्भिः प्रतिपादयितुं वैदर्भीगौडी पाञ्चालीचेति रीतयः प्रवर्तिताः। रीतिलक्षणविधायिनां हि काव्यतत्त्वमेतदस्फुटतया मनाक् स्फुरितमासीदिति लक्ष्यते तदत्रस्फुटतया सम्प्रदर्शितं इत्यन्येन रीतिलक्षणेन न किञ्चित्।

शब्दतत्त्वाश्रयाः काश्चिदर्थतत्त्वयुजोऽपराः।

वृत्तयोऽपि प्रकाशन्ते ज्ञातेऽस्मिन् काव्यलक्षणे।।४८।।

अस्मिन् व्यङ्ग्यव्यञ्जकभावविवेचनमये काव्यलक्षणे ज्ञाते सति याः काश्चित्प्रसिद्धा उपनागरिकाद्याः शब्दतत्त्वाश्रया वृत्तयो याश्चार्थतत्त्वसम्बद्धाः कैशिक्यादयः ताः सम्यग्रीतिपदवीमवतरन्ति। अन्यथा तु तासामदृष्टार्था-नामिव वृत्तीनामश्रद्धेयत्वमेव स्यान्नानुभवसिद्धत्वम्। एवं स्फुटतयैव लक्षणीयं स्वरुपमस्य ध्वनेः। यत्र शब्दानामर्थानां च केषाञ्चित्प्रतिपत्तृविशेषसंवेद्यं जात्यत्वमिव रत्नविशेषाणां चारुत्वमनाख्येयमवभासते काव्ये तत्र ध्वनि-व्यवहार इति यल्लक्षणं ध्वनेरुच्यते केनचित्तदयुक्तमिति नाभिधेयतामर्हति। यत्रा शब्दानां स्वरुपाश्रयस्तावदक्लिष्टत्वे सत्यप्रयुक्त प्रयोगः। वाचकाश्रयस्तु

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प्रसादो व्यञ्जकत्वं चेति विशेषः। अर्थानां च स्फुटत्वेनावभासनं व्यङ्ग्यपरत्वं व्यङ्ग्यांशविशिष्टत्वं चेति विशेषः।

तौ च विशेषौ व्यास्यातुं शक्येते व्याख्यातौ च बहुप्रकारम्। तद्‌व्यतिरिक्तानाख्येयविशेषसंभावना तु विवेकावसादभावमूलैव। यस्मादनाख्यत्वं सर्वशब्दगोचरत्वेन न कस्यचित्सम्भवति। अन्ततोऽनाख्येयशब्देन तस्याभिधानसम्भवात्। सामान्यसंस्पर्शिविकल्पशब्दागोचरत्वे सति प्रकाशमानत्वं तु यदनाख्येयत्वमुच्यते क्वचित् तदपि काव्यविशेषाणां रत्नविशेषाणामिव न सम्भवति। तेषां लक्षणकारैर्व्याकृतरुपत्वात्। रत्नविशेषाणां च सामान्यसंभावनयैव मूल्यस्थितिपरिकल्पनादर्शनाच्च। उभयेषामपि तेषां प्रतिपत्तृविशेषसंवेद्यत्वमस्त्येव। वैकटिका एव हि रत्नतत्त्वविदः, सहृदया एव हि काव्यानां रसज्ञा इति कस्यात्र विप्रतिपत्तिः।

यत्त्वनिर्देश्यत्वं सर्वस्वलक्षणविषयं बौद्धानां प्रसिद्धं तत्तन्मतपरीक्षायां ग्रन्थान्तरे निरुपयिष्यामः। इह तु ग्रन्थान्तरश्रवणलवप्रकाशनं सहृदयवैमनस्यप्रदायीति न प्रक्रियते। बौद्धमतेन वा यथा प्रत्यक्षादिलक्षणं तथास्माकं ध्वनिलक्षणं भविष्यति। तस्मात् लक्षणान्तरस्याघटनादशब्दार्थत्वाच्च तस्योक्तमेव ध्वनिलक्षणं साधीयः।

तदिदमुक्तम् -

अनाख्येयांशभासित्वं निर्वाच्यार्थतया ध्वनेः।

न लक्षणे, लक्षणे तु साधीयोऽस्य यथोदितम्।।

इति श्री राजानकानन्दवर्धनाचार्य विरचिते सहृदयालोके तृतीय उद्योतः

13.2 TRANSLATION

कारिका - ४७ Those (poeticians) who could not comprehend this essential principle of poetry as they could

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have only a faint impression of it, have given effect to the theory of styles. (47)

The fundamental principle lying behind the theory of suggestion has been clearly stated. The ancient writers on the theory of poetry could catch only a faint picture of the theory of suggestion and hence they could not explain clearly. Thus they gave rise to the theory of styles which are Vaidarbhi, Gauḍi and Pāñcāli. These theorists have only some obscure thoughts of this principle of poetry and hence indeed we have endeavoured to explain clearly the theory of suggestion in all its aspects. There seems to be nothing for us to consider the theory of styles with all serious consideration.

कारिका - ४८ If this theory is understood in all its perspective even the Vṛtti (modes) relating to the nature of sounds and to the nature of meanings will become discerned.

If this theory consisting of the difference of the suggested-suggester () relationship is understood properly, other ingredients like Vṛttis namely those pertaining to sound such as Upanāgarikā and those pertaining to sense such as Kaiśikī will become quite well-understood very similarly to the styles. If not, Vṛttis (modes) will remain ununderstandable like unknown objects and they will never come within the fold of ones own experience despite available evidences in these ancient's works. It is for this

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reason the sound knowledge of principal suggestion is imperative.

The definition that it is that kind of poetry in which some inexplicable charm is found both in words and in sense, a charm which could be experienced only by a few chosen critics even like the preciousness of rare gems' does not necessitate serious considerations. Because, the speciality in the very nature of words which distinguishes one from another is nothing but the absence of useless repetition and ununderstandability. The concrete and postive merits of words are harmony and suggestivity. In respect of sense, perspicuity, suggestiveness and its association with the suggested element - these special features of both words and meanings are quite describable and they have been described in several ways. If one were to feel yet that there is some other special features beyond description, it speaks of his lack of discernment. Indefinability in the sense of inexpressibility by all words, can never be possible in reasoning. If indefinability could be modified to refer to general experience of something which does not come within the scope of the usage of words this stand point goes well with this unique preciousnessof gems rather than with the beauty of poetry, since this beauty of poetry has been covered by several writers on Alaṅkāraśāstra in their own characteristic way. One judgement is different from the judgement of the other. These two evaluation of gems and evaluation of poetic

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beauty have one thing in common and that is their value can be recognised by only select lapidaries and connoisseurs.

With regard to Buddhistic theory of indefinability of every thing in the world, we will take it up in our other work which concerns itself with the critique of Buddhistic theories. It is not dealt with here because it may be offending the refined critics. All that we can say is that our definition of Dhvani stands on par with the Buddhistic theory of perception.

In the absence of any other definition holding good, the definition of Dhvani given in the text is sound to a great extent and it covers the conventional meanings of words. The following verse brings out the summary of the stand taken.

Indefinable occurrence cannot be a definition of Dhvani for its idea can be defined. The definition presented already is highly sound.

13.3 QUESTIONS -- III UDYOTA

१. सङ्करः, संसृष्टिः उद्दिश्य आनन्दवर्धनस्याभिप्रायं निरूपयत।

२. काव्ये वस्तु-रस संबन्धं गुणगुणीभूतं भावमिति वक्तुं शक्यते वा? शरीरजीवभावमिति वक्तुं शक्यते वा? स्पष्टीकुरुत।

३. संघटनां निरूप्य संघटना-गुणयोः संबन्धं आनन्दवर्धनानुवादं विवेचयत।

४. गुणवृत्तेः तथा व्यञ्जकस्य भेदं कथम्? विमृशत।

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5. Bringout the importance of five stanzas (10, 11, 12, 13 and 14) found in the III Udyota.

6. How has Ānandavardhana explained the confluence of Rasa and Virodhi Rasa.

7. "The Third Udyota presents much required instruction to the budding poets and connoisseus regarding the delineation of Rasa."

8. Explain clearly the role of Saṅghatanā in a poetic composition as enunciated by Ānandavardhana.

9. Bring out the salient features of Guṇībhuta Vyaṅgya.

13.3.1 Explain clearly :

1. रसबन्धोक्तमौचित्यं भाति सर्वत्र संश्रिता।
2. यत्न: कार्य: सुमतिना परिहारे विरोधिनां।
3. करुणस्य तु तथाविधे विषये परिपोषो भविष्य तीति चेत्। न।
4. एको रसोऽङ्गीकर्तव्यस्तेषामुत्कर्षमिच्छता।
5. स विभिन्नाश्रये: कार्यस्तस्य पोषोऽप्यदोषत।
6. वाच्यानां वायकानां च यदौचित्यें न योजनम्।
7. गुणवृत्तिस्तूपचारेण लक्षणया चोभयाश्रयापि भवति।
8. साक्षासा क्षाद्भावो हि संबन्धस्याप्रयोजक:।

13.3.2 Explain the Kārikas.

2, 6, 8, 18, 19, 21, 27, 31, 35, 37, 38, 48.

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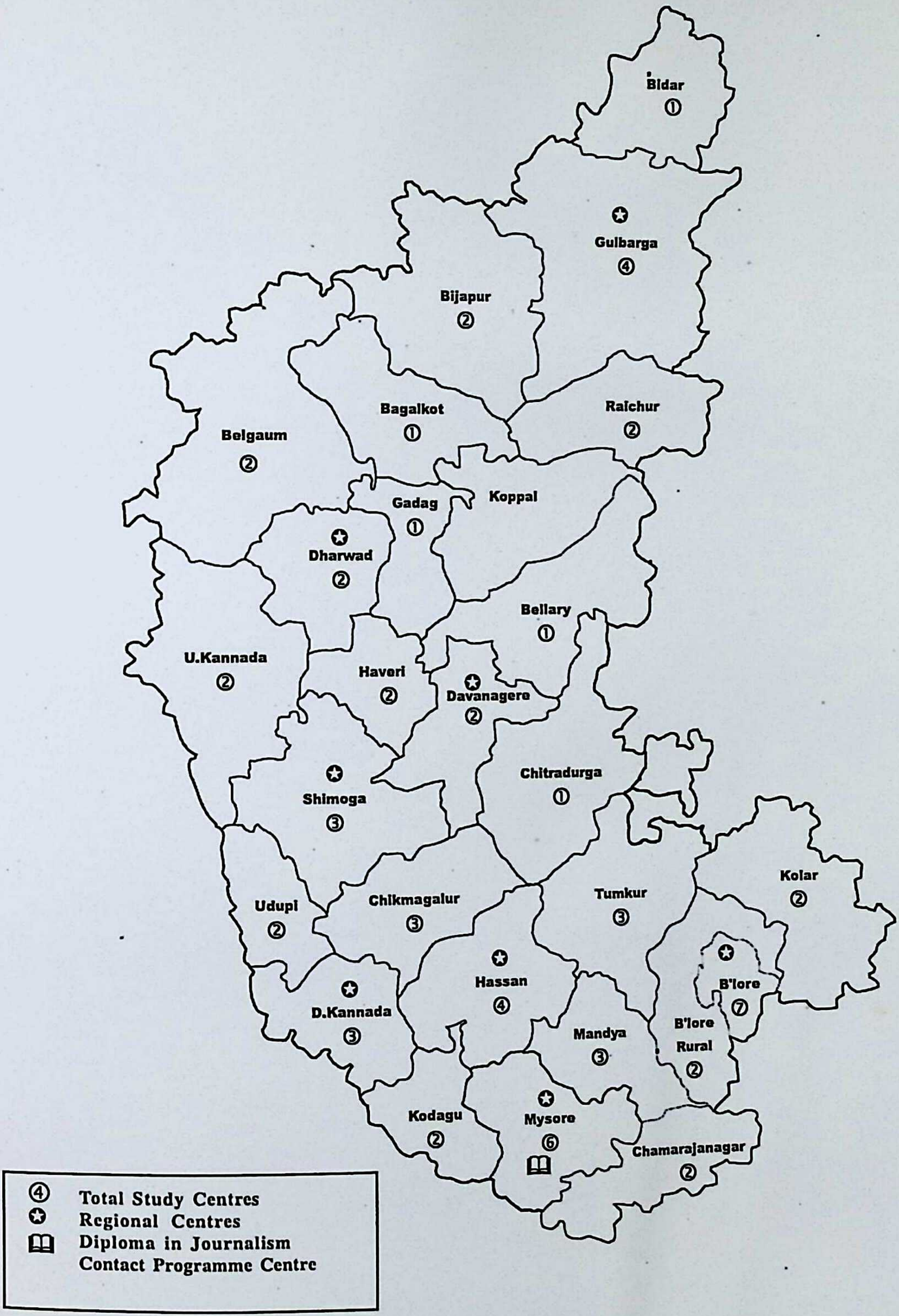

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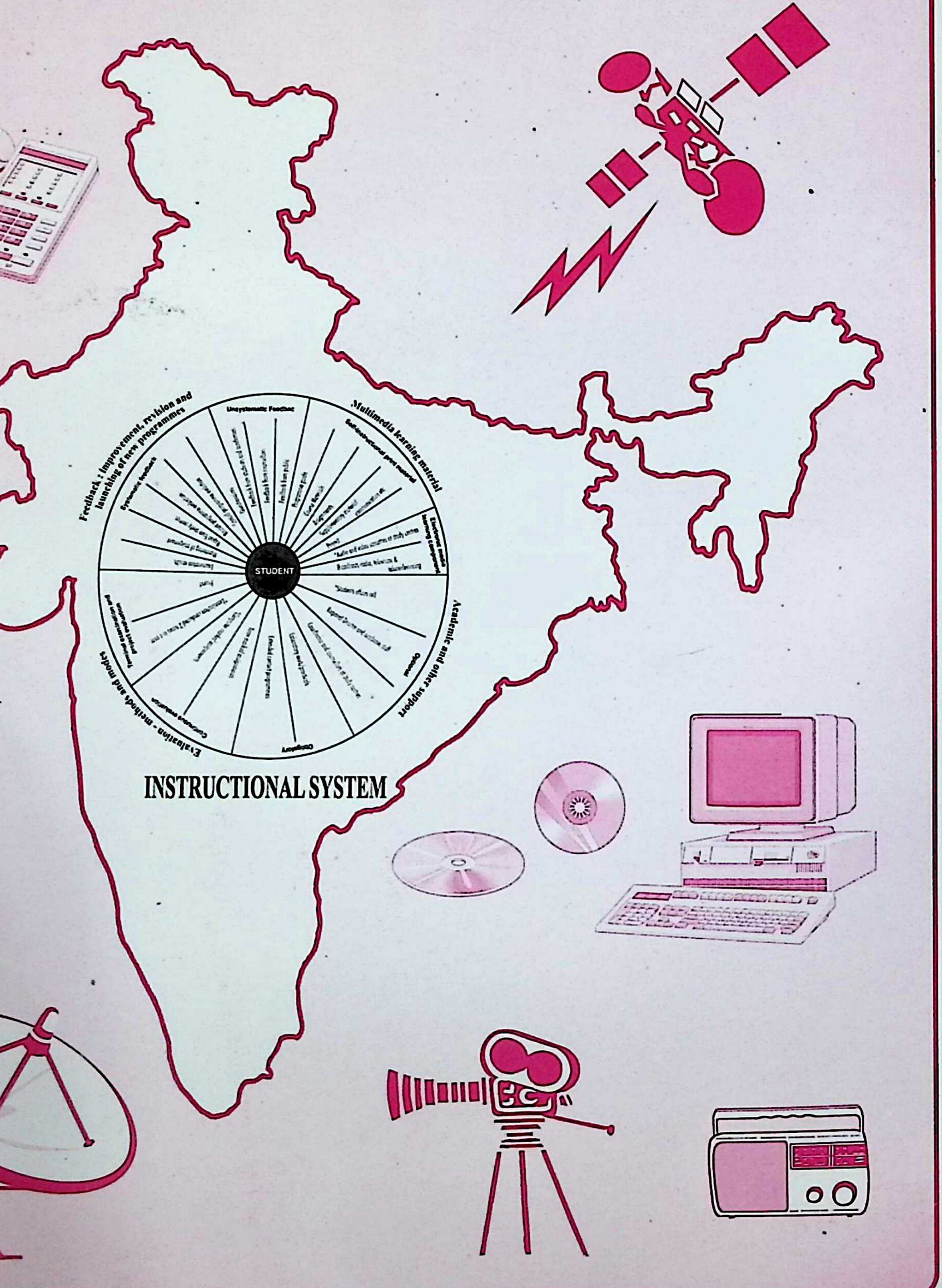

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